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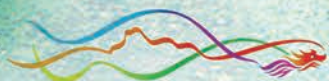
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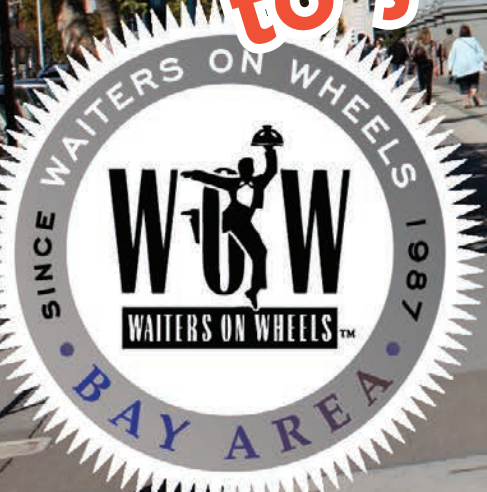
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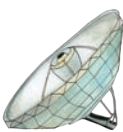


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PRESERVING BLACK HISTORY

The San Francisco Preservation Commission approved a resolution Sept. 18 to designate **Marcus Books**, a Fillmore Street institution and the oldest African American bookstore in the country, as an historic landmark. The bookstore is battling eviction. "Marcus Books has functioned as a haven for Black intellectualism in San Francisco for over 50 years," the resolution notes. Prior to that, the building housed Jimbo's Bop City, a jazz club open between the hours of 2am and 6am that "hosted the most renowned musicians of the day, including Miles Davis, Dizzy Gillespie, Charlie Parker, John Coltrane, Ella Fitzgerald, and Billie Holiday, among many others."



LEGAL 'STACHE RIDES

The California Public Utilities Commission voted unanimously Sept. 19 to make all those **ride-sharing services** legal. So now Uber, Lyft, Sidecar, and all of the other companies who are pissing off taxi drivers are regulated and must provide accident insurance. Too little, too late for people like Claire Fahrbach, who as we covered previously, was hit by a flying fire hydrant from an Uber accident and hasn't been compensated a dime.

CCSF IMPACT

A new report issued at the request of Supervisor Eric Mar answers the question "How much would San Francisco lose if **City College** actually closed?" The answer: a lot. But now, we have numbers! CCSF students who transfer early to the CSU system would spend \$10,000 more for their education, the eight surrounding community colleges are too full to take even a small portion of City College's students, local employers would lose over 2,000 skilled employees per year, and the city of San Francisco would suffer an economic impact upwards of \$300 million. Ouch.



DUCAL CROWNS

The sprawling San Francisco charity drag institution known as the Imperial Court system was just in the news with the passing of founding gay icon Jose, Empress I. But the Court carries on — Sat/28 sees the coronation of a new **Duke and Duchess of San Francisco** (elections were held Sept. 22) at a grand ball. This is the 40th year the Grand Ducal Council has been fierce ruling. Join the celebration, bid farewell to outgoing Grand Duchess Paloma Volare and Grand Duke Moe Jo, and witness true — and extensively elaborate — San Francisco gay history, at 5pm at Hotel Whitcomb. The theme of the coronation ball? "Dancing with the Czars at the Ice Castle." www.sfdugal.org

GET RIPPED

The name of the Thrillpeddlers' latest Grand Guignol-inspired show, **Shocktoberfest 14: Jack the Ripper**, sounds pretty classically chilling, until you get to the subtitle, which is classically Thrillpeddlers: "An Evening of Horror, Madness, Spanking, and Song." If you like a little (or a lot) of good-natured bawdiness with your Halloween scares, look no further than the Hypnodrome from Sept. 26-Nov. 23, when the veteran troupe will mark the 125th anniversary of the Whitechapel murders with a multicourse evening that kicks off with André de Lorde and Pierre Chaine's *Jack the Ripper*. Other plays on the bill include *The Wrong Ripper* (a world premiere); *A Visit to Mrs. Birch* and *the Young Ladies of the Academy* (this one has the spanking in it); a musical take on Salome; and an ever-popular "lights-out spook-show finale." www.thrillpeddlers.com



TAI CHI GETS FUNKY

Seeing elderly folks in Chinatown and Golden Gate Park perform their daily Tai Chi is old hat for most San Franciscans, but pop-EDM DJ **Mat Zo's** new music video for his track "Pyramid Scheme" shows what we've suspected all along — those old folks got some moves, yo. The elderly Tai Chi performers pull off positions that would make Michael Jackson jealous, and then they float. Literally. Get funky, Tai Chi lovers.

USUAL SUSPECTS

The ACLU of Northern California has its eye on the **Nationwide Suspicious Activity Reporting Initiative**, a federal spying program that records and shares authorities' observations of "suspicious" incidents. Civil liberties advocates are pushing back against the over-broad surveillance, which makes note of everything from artists photographing bridges to "Middle Eastern males buying several large pallets of water." According to one federal report: "Reporting party received an e-mail that describes a scheduled protest by an unknown number of individuals on July 7, 2012. The information indicates the protestors are concerned about the use of excessive force by law enforcement officers." Read more at tinyurl.com/acluNSAR.



AWWWWS

Groupe Love's sold-out Independent show included high energy, band revelry, and a surprise onstage proposal. For more Groupe Love live shots, plus show reviews from last week including the Julie Ruin, the Moondoggies, and Rock the Bells, see Bay Guardian music blog, SFBG.com/Noise.

POLITICAL ALERTS

WEDNESDAY 25

Radical archiving and cataloging as social history 518 Valencia, SF. 518valencia.org. The Shaping San Francisco public talks series continues with a discussion defining a "radical archive," exploring the role that nontraditional archives play in the interpretation and preservation of peoples' history, the role of ordinary people in the preservation of these archives and more. Joining the discussion will be Lincoln Cushing of Docs Populi, as well as Claude Marks and Nathaniel Moore, both of the Freedom Archives.

Solar Energy Panel Discussion David Brower Center, 2150 Allston, Berk. <https://solarenlightenment.eventbrite.com>. 6-9pm, free. Andreas Karelakis, the Executive Director of Revolv, and Jackson Koepfel of Soulardarity will lead a panel discussion on the use of solar energy and how it works. They will also attempt to clear up a few common misconceptions about solar power. Doors open at 5:30pm. Those who can't attend can tune in on Ustream.

THURSDAY 26

Press up! El Rio, 3158 Mission, SF. 6pm, donations \$25 and up. tinyurl.com/sfpmcccontribute. An independent press is crucial. Join Tim Redmond, former editor-publisher of the Bay Guardian, as he launches the nonprofit San Francisco Progressive Media Center, dedicated to publishing a new online news source and keeping local journalism alive and independent of corporate, non-local interests. Co-hosts include Tom Ammiano, David Campos, Alicia Garza, Giuliana Milanese, and Gabriel Haaland.

Syria: Secrets and lies Unitarian Universalist Center, 1187 Franklin, SF. sanfrapda@aol.com. 7-9pm, free. Dr. Steven Zunes, a professor of politics and international studies at the University of San Francisco and Middle Eastern studies program chair, will examine whether the US is about to go to war again on unverifiable or perhaps false pretenses; why the Administration is so committed to this conflict, and how can we understand the actual facts behind the recently documented atrocities in Syria. Sponsored by the Progressive Democrats of American and Unitarian Universalists for Peace, SF.

SATURDAY 28

14th Annual World Veg Festival San Francisco County Fair Building, Lincoln & Ninth, Golden Gate Park, SF. <http://worldvegfestival.com>. 10am-6:30pm, \$10 suggested donation. This festival will feature cooking demonstrations, speakers and live entertainment, including an eco-fashion show. Visitors will have the opportunity to sample and purchase vegetarian cuisine. The event is presented by the SF Vegetarian Society and sponsored by Varnashram, In Defense of Animals and Friends of Animals. A organic vegan dinner will be available each night for \$26; sign up online.

SUNDAY 29

Grito De Lares Celebration Mission Cultural Center for Latino Arts, 2868 Mission, SF. tinyurl.com/larecelebration. 4:30-7 p.m., free. Celebrate Grito De Lares, a holiday commemorating the birth of Puerto Rico as a nation, at the MCCLA on Sunday. 145 years ago this past Sept. 23, Puerto Rican revolutionaries entered the town of Lares to proclaim the birth of the Puerto Rican nation. At the bilingual event there will be a commemoration of the revolution, a discussion panel and a poetry reading in addition to Puerto Rican food and music.

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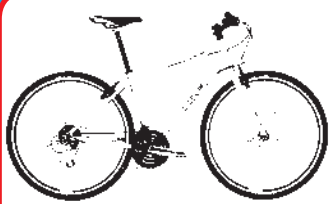
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LAFCo should launch CleanPowerSF

BY ERIC BROOKS

OPINION Last month, the Mayor's Office and San Francisco Public Utilities Commission (SFPUC) — largely at the mayor's behest — refused to launch CleanPowerSF, a program which is absolutely crucial to leading the country and the world to reverse the climate crisis (see "Power struggle," Sept. 18).

The Board of Supervisors must now use its state-granted authority to activate San Francisco's Local Agency Formation Commission (LAFCo) to launch CleanPowerSF, regardless of SFPUC.

CleanPowerSF plans currently waiting to be implemented would create 1,500 jobs a year for the next 10 years, and install over 400 megawatts of local clean electricity projects. By 2024, 50 percent of our electricity would be generated by such local clean installations.

The newest proposed rates for CleanPowerSF are now fully competitive with PG&E, and the SFPUC's staff (before the mayor intervened) was making unprecedented progress on the local clean energy installation plans. So at the SFPUC's Aug. 13 hearing on CleanPowerSF rate-setting, community and environmental advocates stood unanimously to urge that the program be launched.

For the mayor and SFPUC of what is supposed to be one of the most environmental cities on Earth to completely ignore those community advocates, and throw a monkey wrench into the launching of CleanPowerSF, is simply beyond the pale.

Thankfully, in its wisdom, when the 2002 California Legislature passed the Community Choice law that made CleanPowerSF possible, it put city councils and county boards legally in charge of such programs (not mayors).

So is not up to the Mayor's Office whether or not CleanPowerSF is launched. It is instead the job of the San Francisco Board of Supervisors. And in a resounding 9-2 vote on Sept. 17, the Board of Supervisors raked the SFPUC (and by exten-

sion, the mayor) over the coals for not initiating CleanPowerSF. The vote was in favor of Sup. London Breed's resolution demanding that the SFPUC obey the will of the board and launch CleanPowerSF immediately.

That's a great first step, but the board now needs to go beyond resolutions and take decisive action through LAFCo, its most powerful tool for moving CleanPowerSF. LAFCo is independent of city government, is funded and tasked to oversee new enterprise programs like CleanPowerSF, and four of its five members are elected supervisors.

This independent supermajority can check mayoral overreach, and the LAFCo's current board commissioners are John Avalos, David Campos, Eric Mar, and London Breed, all advocates of CleanPowerSF.

LAFCo was specifically given the budget and authority to act on CleanPowerSF when SFPUC fails to do so, and has already done this successfully in the past. When CleanPowerSF was first created in 2004 the SFPUC refused to draft an implementation plan. In response, LAFCo stepped in with its own implementation plan and SFPUC, not wanting to lose influence, got back to work.

In 2011, SFPUC tried to sidetrack CleanPowerSF into only purchasing (but not building) clean power, refusing to fund planning work to establish a local installation and green jobs program. LAFCo stepped in to fund that work itself, and again SFPUC came back to the fold and hired Community Choice experts Local Power to do the work.

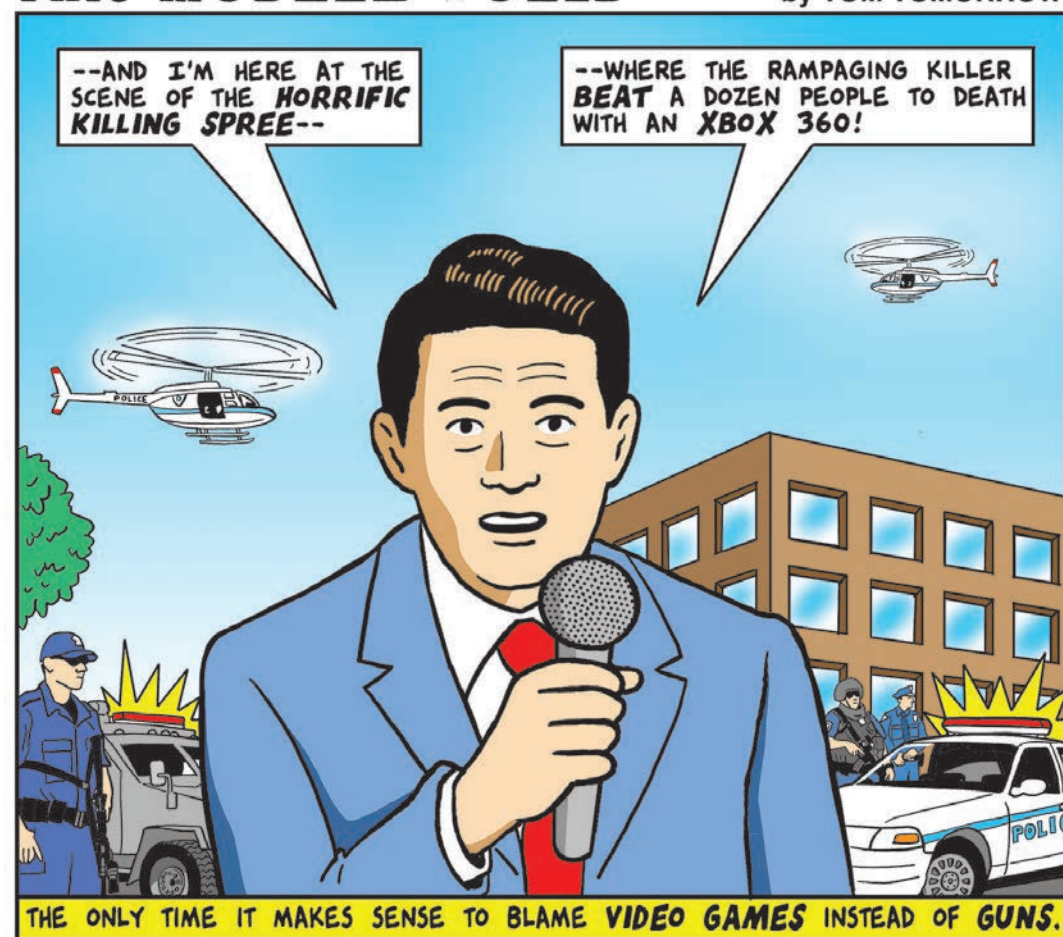
Now, yet again, SFPUC is refusing to do its job. Six months ago, it abruptly halted work on the local buildout and green jobs plan, and last month SFPUC put the whole program on hold by not setting rates.

LAFCo must now use its authority and leverage to both remove the rate-setting road block, and get the CleanPowerSF local buildout planning back on track. **SFBG**

Eric Brooks is the sustainability chair of the San Francisco Green Party.

THIS MODERN WORLD

by TOM TOMORROW



City Hall must address rising rents

EDITORIAL Another flurry of public concern over rising rents in San Francisco — driven by one-bedroom apartments listed for almost \$4,000, a well-attended forum on gentrification in the Mission, fresh residential and commercial evictions, and a poll showing 63 percent think the city is building too much luxury housing — has been ignited. And once again, it's falling on deaf ears at City Hall.

Working class residents, small businesses, and nonprofits are being driven out of San Francisco, unable to keep up in a city that increasingly caters to chain stores, wealthy residents, and tourists (both vacationers and conventioners).

When Mayor Ed Lee and kindred politicians, who have fueled the rising rents with tax breaks and pro-landlord policies, are asked about the problem, they mouth stale rhetoric about job creation, change the subject (gee, we now have bike share!), or cite far-off and insufficient solutions like the

Affordable Housing Trust Fund.

San Francisco's landlords are doing great — despite the sob stories published recently by tone-deaf local media outlets such as San Francisco Magazine — and they've actually been emboldened to start attacking rent control as somehow hurting renters, threatening the last lifeline of diversity in the city.

The whole debate has gotten so surreal that it would be funny if it weren't so serious. The future of San Francisco is at stake, yet nobody at City Hall with any clout seems to be taking it seriously. So here are a few places where our policymakers could start:

- End corporate welfare.

Twitter is valued at \$1 billion as it prepares its initial public stock offering, so it doesn't need a \$22 million multi-year tax break from city taxpayers. In 2012, city tax breaks nearly quadrupled, reaching \$14.2 million (and that's not even counting the \$2 million annually that Airbnb is simply refusing to pay). Enough! We need that money

more than Wall Street does.

- Hold developers accountable. Lennar Urban has been sitting on public land in southeast San Francisco for a decade while housing officials just let it slide. Lennar should front-load affordable housing or lose its land. Threaten a citywide moratorium on all market-rate housing permits until more low-income units come online and watch what happens. And protect existing rent control apartments from illegal subletting.

- Stand with people, not capital.

Put the clout of San Francisco behind Richmond's threat to buy underwater mortgages, using eminent domain if necessary, as Sup. David Campos proposed. Mayor Lee's Housing Authority "reforms" should cater to residents rather than developers. Push for state-level reforms like pro-tenant changes to the Ellis Act, a Prop. 13 split role, and the right to control commercial rents and vacancies.

It's time to change the conversation.

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@ BREED DROPS TWITTER AFTER CLASH WITH CYCLISTS

Sup. London Breed abruptly deleted her Twitter account on Sept. 19 after engaging in a clash of tweets with some local activists online. Breed had tweeted comments that were derogatory toward bicyclists and others, after earlier attempting to distinguish between her “private” comments and public role, but now she’s given up entirely.

Patrick Traugher sent Breed a tweet reading, “@LondonBreed In your opinion, what is the biggest obstacle to creating safer streets for bicycling?” To which Breed responded, “bad behavior of some bicyclist [sic].” Sources say caustic exchanges with other followers then ensued before Breed apparently deleted her feed.

“I suspended my account because I realized Twitter can be extremely time consuming and it’s too hard to have nuanced policy discussions in 140 characters. I want to take some time to think about how I use this medium in the future,” Breed told the Guardian.

Breed’s flip answer about cyclists comes at a time when the Board of Supervisors plans to hold hearings about how the San Francisco Police Department handles bicyclist fatalities, which were recently triggered by the Guardian’s exposure of blame-the-victim police bias after a truck driver ran over a cyclist (see “Anti-cyclist bias must stop,” Aug. 27).

Breed told us that she has been a strong advocate for bike projects, including helping to fight through opposition to bike lanes on Oak and Fell streets and along Masonic Boulevard, an ongoing project for which “I’ve faced a lot of fire.”

“My point was not that I think bicyclists’ behavior should be an impediment to new projects. My

“THAT IS WHY I AM TAKING A BREAK FROM THAT MEDIUM.” (SUP. LONDON BREED)

FOR MORE NEWS CONTENT VISIT
SFBG.COM/POLITICS

! SFSU POLICE GET TASERS

Just because the San Francisco Police Department can’t get Tasers doesn’t mean all the cops in San Francisco are missing out.

The San Francisco State University Police Department will soon arm its officers with conducted electrical weapons, known by the brand name Taser, following a statewide push from the California State University Chancellor’s Office to arm all of its campus police statewide with the weapons.

The university police started training with their new weapons Sept. 12, according to university spokesperson Ellen Griffin, but haven’t armed its 28 officers with them just yet. The department still has to set rules for their use and the cabinet of SF State President Leslie Wong will soon meet to advise him on Taser policy. Details on what shape that policy will take are still hazy, the university told us.

“What I can say is that Dr. Wong is deeply committed to protecting the safety and welfare of our campus community,” said Shawn Whalen, a member of the president’s cabinet.

For the past decade the SFPD has tried at various times to have their officers armed with Tasers but have met loud opposition and are without them to this day. One of the most vocal opponents of the weapons, Police Commissioner Angela Chan, is concerned that the Tasers can be fatal.

“Tasers can cause serious injury or death and have cost law enforcement that use them millions of dollars in lawsuits,” she told the Guardian. About 500 people having been killed by Tasers in the US since 2001 according to a report Amnesty International released last year.

Of those killed, Amnesty International said, 90 percent of the victims were unarmed. Despite the statistics, Tasers are in widespread use around the country and in the California State University system.

Mike Uhlenkamp, spokesperson for the CSU chancellor’s office, said that 17 campus police forces were armed with Tasers, and now all 23 will have them, including SF State.

The arguments Taser advocates make for having the weapons is that they can be used in lieu of a gun. Steve Tuttle, spokesperson for Taser, said that was the reason 17,000 law enforcement agencies use Tasers worldwide.

“I think it’s a loud minority that’s gotten their way in San Francisco,” Tuttle said. The idea that SFPD is the lone holdout had him saying that the “vocal minority” got their way.

But Chan said that’s a myth. Tasers are often used as a compliance weapon when an individual is passively resisting arrest or not responding to an officer’s commands, she said. “Unfortunately, this can lead to overuse and unnecessary use, especially on young

point was bicyclists’ behavior is the complaint I hear most often from those who oppose the projects. So as a practical matter, those behavioral concerns — whether you think they’re accurate or inaccurate, right or wrong — make it harder to get new projects moving, harder to win public and political support,” Breed

told us.

Her latest Twitter kerfuffle follows another tweeted clash with progressive activists in June, which concluded with Breed tweeting, “Apologies to those I have offended I was just having fun. Although boring I will stay politically correct. I have serious work to do.”



AN ACTIVIST/SQUATTER IS ARRESTED BY SFSU POLICE IN MAY. FROM VIDEO BY NICK MORRIS

people and people of color, as we’ve seen around the country, including on college campuses.”

She has reason to be concerned about the safety of the campus community. When activist squatters were arrested in May by the SF State’s university police, allegations of excessive force streamed in.

The activists printed a zine documenting their experience. Melissa Nahlen, 25, reportedly wound up with “cuts near her eyes, a bruised and swollen lip, a swollen left hand ... and cannot bend her neck downward due to being stomped on by the police.”

A campus police officer also sustained injuries, according to news reports.

Tasers are used to avoid just that kind of situation, Training Lieutenant Randall Gregson of the BART Police Department told us. Though policies differ from department to department, Gregson ran the Guardian through BART’s tactics in using Tasers to provide a glimpse in the things SFSU will need to consider.

BART police carry their Tasers on the “support” side of the belt, meaning the non-dominant side, he said. They also have a choice of carrying it in their duty belt on a thigh holster. “It’s an officer’s individual preference,” he said.

That preference is important, and sometimes could mean the difference between life and death.

When BART officer Johannes Mehserle reached for his Taser but mistakenly drew his gun and shot and killed Oscar Grant back in 2009, issues about where to holster weapons came to the fore.

“How could a trained officer mistakenly pull and fire his gun if, as he claims, he intended to deploy his Taser?” Mehserle’s lawyer wrote in a rhetorical question in a court brief, arguing that BART’s Taser policy was a factor in the shooting.

That’s the exact kind of incident President Wong’s policy will address for his officers, and the lives of the students of San Francisco State University may depend on it. (Joe Fitzgerald Rodriguez)

Apparently, that strategy wasn’t a good fit for the sassy supervisor from District 5, who also ended this latest snafu with an apology, telling us, “It is my fault for being unclear about a complicated topic on an inappropriate medium. That is why I am taking a break from that medium.” (Steven T. Jones)

% IMMIGRATION DETAINER LIMITS WATERED DOWN

Sup. John Avalos’ Due Process for All ordinance, legislation barring San Francisco law enforcement agencies from honoring detainer requests issued by U.S. Immigrations and Customs Enforcement (ICE) under the federal Secure Communities (S-Comm) program, faced obstacles at the Sept. 17 Board of Supervisors meeting.



But an amended version returned to the board on Sept. 24, where it was expected to be approved (after Guardian press time for this issue, so check out the SFBG.com Politics blog to see what happened).

The legislation initially had enough support for a veto-proof supermajority, but opposition has surfaced to prevent the legislation from winning approval as written, most notably from Police Chief Greg Suhr and Mayor Ed Lee, who threatened to veto the legislation.

At issue was whether to amend the legislation by including “carve-outs” — exceptions requiring law enforcement to honor ICE requests in cases where offenders are suspected of serious violent crimes, child molestation or human trafficking. Sup. Jane Kim offered amendments giving the Sheriff’s Department discretion in such cases, which she characterized as “thoughtful and limited,” but which were opposed by Avalos and Sup. David Campos.

In San Francisco, ICE detainer requests issued under S-Comm have resulted in at least 784 deportations since 2010. Avalos’ legislation seeks to extend due process to all San Franciscans by making it illegal for local law enforcement to comply with such requests. (Reed Nelson)



BY CARLY NAIRN
news@sfbg.com

NEWS On a sunny September afternoon, Osha Neumann slowly walks onto the dirt path leading to the Albany Bulb, using a walking stick for balance against the pebbles. With a white beard and lanky frame, the 74-year-old artist and attorney is no stranger to this landfill turned art space turned homeless encampment that juts out of the East Bay shoreline near the Berkeley Marina and the Golden Gate Fields racetrack.

Neumann has been coming for more than a decade, with his son-in-law Jason DeAntonis to build driftwood sculptures, and as an attorney fighting for the rights of the homeless who live on the 31-acre plot. He's witnessed its evolution from rubble-filled no man's land to one of the last undeveloped stretches of open shoreline in the Bay Area.

"The Bulb has been a refuge, a solace, a place of inspiration," he said. "It's a place where I can get off the grid and live in this wonderful, successful, fruitful anarchy. I came to really love this place."

But the Albany Bulb is now facing another transition point in its evolution, one that pits nature lovers and city officials against those who have call this strange stretch of shoreline "home."

TRASH TO TREASURE

The Albany Bulb is a radical space of massive debris sculptures and structures, huge concrete slabs of graffiti, tents and tree houses, and artifacts from wreckage that, incorporated into the natural landscape of acacia and eucalyptus trees, is a unique and beloved slice of land symbolizing the free spirit of the region.

It's where sparrows and other birds come to nest, and where dog walkers take dirt paths to the water's edge. It's also a space that major organizations such as the East Bay Regional Parks District, the Sierra Club, Save the Bay, the state park system, and the city of Albany have all fought for decades to preserve, with the idea that humans should not be allowed to live there. And in October, due to the enforcement of a no-camping policy approved on May 6 by the Albany City Council, the people living at the Albany Bulb will have to tear down their makeshift homes and say goodbye permanently.

"This has been in the works for 40 years," said Robert Cheasty, a former Albany mayor and the current

Battle of the Bulb

Eviction day nears for the homeless inhabitants of a colorful stretch of shoreline in Albany that nature lovers want cleared



president of Citizens for East Bay Parks.

The Bulb became a part of the Eastshore State Park, a stretch of land with a trail along the East Bay shoreline that connects Oakland to Richmond, in the mid 1980s. And with the proclamation of a park came the people. Cheasty has become one of the most outspoken critics of people occupying the Bulb.

"It cannot be allowed to be privatized by any group or person," he said.

It's an argument that's been made many times over the years, but now it seems to be on the verge of coming true.

The first people living in the Bulb came to take up residence after the eviction of the homeless campers from People's Park in Berkeley in the mid '90s. Before that, it was used as a landfill for BART and highway construction materials.

Nature inevitably took over, and much of the debris has been moved to certain areas within the park. Some of the first residents were immortalized in the documentary film *Bum's Paradise*, where they lived in harmony with four artists known as Sniff, whose paintings and sculptures came to beautify the unconventional living space. In 1999, the first major eviction took place.

"Then, as now, the city provided

them no place to go," Neumann said. "People just scattered with no place to go, into the surrounding jurisdictions primarily."

Neumann said he worked unsuccessfully with the people living at the Bulb in fighting the 1999 eviction, telling the Guardian, "People were unorganized and it felt hopeless and despairing."

Neumann said little has changed. The Bulb remained the same, a landfill, albeit without a regular crew of humans living on it. In 2002 the planning of the Eastshore State Park moved ahead, and Neumann, not content to let the Bulb become homogenized, formed the group Let It Be, advocating to keep the "wildness" of the space. It didn't go over well, and plans moved forward to clear the plateau of its coyote bush, in an area directly north of the racetrack, and fill it in with dirt.

Norman Laforce, who chairs the Sierra Club's East Bay Shoreline Park Task Force and East Bay Public Lands Committee, has been involved in the planning since its creation. He says hundreds of people worked to make the park possible. He believes that because the city of Albany did not engage in strict enforcement of illegally camping after 1999, it was ripe to be occupied again. And it was.

The city of Albany handed over

the deed of the park to the state park system, and the cap and seal order from the Regional Water Board — which stated that the area was clear of any hazardous waste leaching into the bay — was lifted in 2005. Over time, the Bulb's current 64 residents sought refuge there, about the same number of people who were forced to leave in 1999.

Of those, at least 36 residents don't have any regular income, while those who do rely mostly on government programs such as Supplemental Security Income. Laforce and Neumann may not agree on much, but both understand the impending enforcement of the no-camping policy to be a new chapter in the Bulb's story.

WHOSE PARK?

As Neumann makes his way to one of the resident campsites, he stops to take in the view. It's an unrivaled panoramic portrait of the San Francisco skyline against the glittering bay. He shakes his head when I ask him about the people who oppose campers at the Bulb.

"I think there is a small group of people who are committed to kicking people out of here," he said.

"Our position has been that the Albany Bulb is a part of the McLaughlin East Shore State Park and is not to be privatized," Laforce

said of the Sierra Club's view. "We fully support the removal of the illegal campers that are currently out there."

The Sierra Club and the Citizens for East Bay Parks cite safety concerns as a reason the campers need to leave.

"I was attacked by somebody's pit bull," Cheasty said. "It's happening regularly out there. It's the antithesis of open space and public land."

The city of Albany, hesitant at first to ruffle feathers, now supports the removal of campers. "The City Council is working to achieve the Strategic Plan Goals, adopted in 2012," said Albany City Clerk Nicole Almaguer in an email. "The goals include maximizing park and open space for all members of the community."

Almaguer noted that the Albany City Council retained the services of Berkeley Food and Housing Project with a \$60,000 contract to conduct outreach and engagement services to the city's homeless, and voted unanimously to extend this agreement to help the campers at the Bulb.

But she made it clear that once October arrives, the people will need to leave. They will receive verbal and written warnings if they don't. (A camping violation generally amounts to \$161 in fines, according to one of the Bulb campers.) One of the major problems, both Laforce and Cheasty say, is that some of the campers don't want BFHP's or the city's help.

They just want to stay on the Bulb.

Neumann introduces me to three-year resident Katherine Cody, or KC. With pink hair and a wide smile, she seems younger than her 60 years. She babies her shih tzu Eva and makes beaded jewelry. Before living in a tent at the Bulb, she lived in her van. One of the perks of living at the Bulb, she explained, is seeing dolphins swimming in the bay, and watching the 50 to 100 hummingbirds nest in the tree above her tent every year.

KC's past isn't so idyllic. She said she was stabbed 20 years ago and the traumatic experience of yelling for help to no avail made her grateful to find a place like the Bulb.

"I am terminally ill," she said on a recent afternoon, "So I need a lot of help sometimes, and without my having to ask or go begging door to door, my neighbors show up."

CONTINUES ON PAGE 12 >>

After losing a lot of blood from the stabbing, Cody contracted Hepatitis C from a blood transfusion. Despite its rough exterior, KC and other residents argue that their neighborhood at the Bulb is not any more conducive to drug addiction or infighting than any other neighborhood or town.

"They are not capable of doing this job," KC said of the Berkeley Food and Housing Project's efforts. "It's ridiculous to expect in that time span to be able to get the job done. It's just long enough to make it look like they were being kind and not throw us out immediately, but it's not long enough to really do anything."

For Neumann, who has never been homeless himself, watching his friends and people he has known for years struggle to find a place to live makes him want to resist the city's enforcement.

"They are criminalizing the status of being homeless in Albany," Neumann said outside of KC's tent. "Albany doesn't have anything. It doesn't have a shelter, it doesn't have transitional housing, it doesn't have available subsidized housing, doesn't have any services. Nothing. Zero."

Neumann and some of the Bulb campers claim that police from surrounding jurisdictions told many homeless people, forced to leave their encampments in other areas, to go to the Bulb. Albany Police deny the charge, with a spokesperson telling us, "the Albany Police Department did not/does not have a policy of instructing homeless people to relocate to the Bulb."

Nonetheless, Neumann says, "For a long while, this was Albany's homeless shelter."

Amber Lynn Whitson, 32, said that she will celebrate her seventh year living at the Bulb on Oct. 31, if she is able to stay. But she is one of the few inhabitants, she said, who is actually preparing to leave.

"Me and my boyfriend have gotten rid of almost everything we own," she said between cigarettes. Whitson said she came to stay at the Bulb after moving around a lot.

"It's so nice here," she laughed. "When you have been kicked around from place to place and told you don't belong here, you don't belong there, it's so refreshing to be told by the local authorities you belong there."

Whitson said she isn't sure



where she will go after the no-camping policy is enforced. She is sure though, that the fight will continue.

"This won't be over in October," she said. "Even if we are out, it won't be over in October."

LIGHTS OUT

After we speak with some of the residents, Neumann and I part ways. Before he leaves, he encourages me to take a look around, meet people, and enjoy the art.

Along with the people residing at the Bulb, the art has become a major sticking point surrounding what the Bulb is and what it could

be. Cheasty, while not wanting the people to stay, personally doesn't see the harm in keeping the art intact. In contrast, Laforce believes that part of making the Bulb into a "usable" park requires the removal of the art.

But many people want it to stay. An activist group known as Friends of the Bulb organized a concert with Santa Cruz band Blackbird RAUM at the Bulb for Sept. 28, hoping to draw a large crowd to resist the city's efforts to remove the campers, and discuss the future of the Bulb.

"We hope it will bring people that live on the Bulb and those that use it to enjoy it together, because

who knows how much longer it's going to be there," said Doug Gilbert, one of the event's organizers.

Gilbert said the group started out of the necessity to answer the question of who will control the space: "There are two fundamentally different world views. Those that use the space are the ones in control of it, and those who are truly privatizing it, by deciding who can go there, if the dogs have to be leashed, if the art will stay."

In the coming month, Laforce said the Sierra Club will continue to support the city's efforts to relocate the people living there.

"The Albany Bulb is not going to be the homeless solution to the East Bay," he said. "It's not just some wasteland."

Neumann, for his own part, remains skeptical about what will actually take place in October, but he's certain that, from now on, things at the Bulb will be different. "They do not want to have a repeat of what happened in '99," he said before he left for the day. "And that will be the end of this incredible experiment." SFBG

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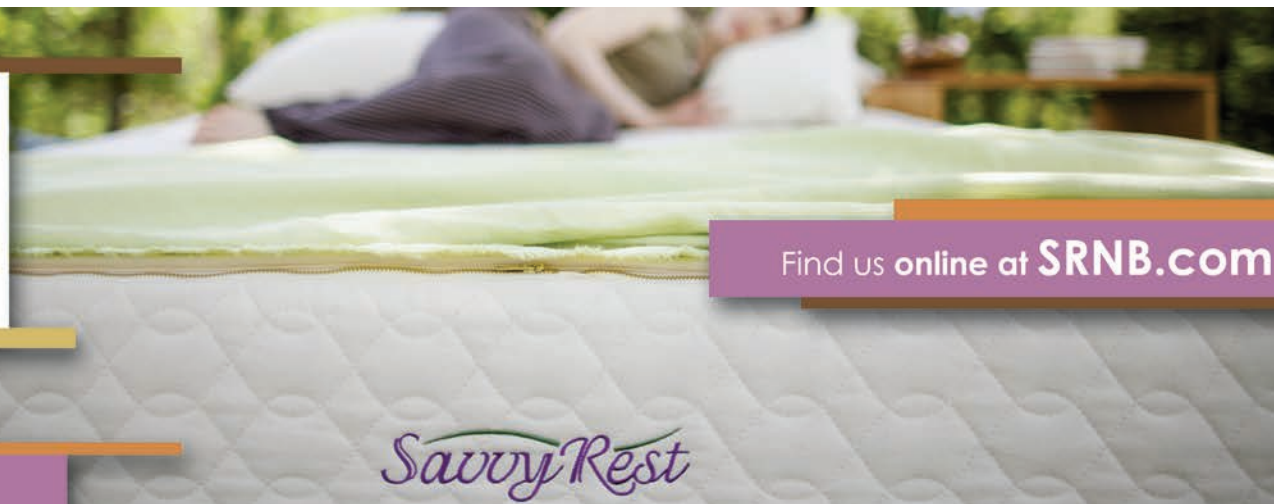
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Tim's San Francisco

Former Guardian editor launches nonprofit media venture, promising progressive reporting delivered daily online

BY STEVEN T. JONES

steve@sfbg.com

Longtime Bay Guardian editor Tim Redmond, who left the paper in June, is launching a new media project, continuing more than 30 years of work as one of San Francisco's premier progressive voices by starting an online publication under a new nonprofit organization.

The San Francisco Progressive Media Center promises to deliver original news, arts, and cultural reporting on a daily basis, differentiating itself from local blogs that serve mostly to aggregate stories written by other media outlets and offer commentary on that reporting.

"Democracy can't survive without reporters and I want to have reporters out there covering the news every day. San Francisco has always needed a liberal daily newspaper," Redmond told us, predicting that online reporting outlets representing various perspectives will eventually rise to compete with the limited local coverage offered by the San Francisco Chronicle and Examiner.

"I will focus on all the things I care about in San Francisco," Redmond told us, listing land use issues, housing costs, and media criticism as some examples of his interests.

Redmond has remained remarkably upbeat and positive since his clash with the San Francisco Print Media Co. — whose purchase of the Guardian he engineered last year to save the financially troubled, locally owned newspaper — ended his long run with the Guardian (see "On Guard," June 19).

"I'm just moving on and doing my own thing. I'm excited about my new project and I'm raising a lot of money for it," Redmond said. "I'm getting a tremendous amount of community support. I hope to have 50-60 grand on hand by the end of the month."

To help reach that goal, Redmond and his supporters will throw a fundraiser on Sept. 26 at the El Rio. Despite being a stalwart of the left, Redmond said he's getting support from across the ideological spectrum. "I have spent 30 years building a reputation in town as someone who doesn't take cheap shots and I'm fair," was how Redmond explained his broad support.



Although he's still awaiting IRS approval of his nonprofit status, Redmond has already assembled a board of notable progressive luminaries to help him, including Eric Weaver, Laura Fraser, Calvin Welch, Alicia Garza, Gen Fujioka, Gabriel Haaland, and Giuliana Milanese.

"I wanted a board that reflects the diversity of San Francisco's left," Redmond said, noting that board explicitly has no editorial control.

Haaland said that Redmond has long been an important progressive voice in San Francisco and he's happy to see that voice continue, particularly under the new nonprofit model that he's creating.

"Having an independent, progressive media is more important than ever, and being a nonprofit takes it to another level of independence," Haaland told us.

Welch said the new publication is arriving just in time to help expose important issues that will affect the future of San Francisco.

"I think we're at a critical point in this city's history," Welch told us, citing the growing public unease with intensified waterfront development and other economic and sociopolitical trends. "The timing is impeccable and people would be interested to read online what Tim and others' takes are on

what's happening in the city."

San Francisco Progressive Media Center will be the latest effort to expand the city's media landscape amid the downsizing of the once-dominant Chronicle and Examiner (see "Media experiments," 5/25/10). Those ventures have included the San Francisco Public Press, SF Appeal, and the Bay Citizen, which had a high-profile launch in 2009 followed by being folded into the Center for Investigative Reporting last year (see "Compressing the press," 2/22/12).

Redmond is finalizing details of his new project and has yet to announce the name for his

new publication, which he plans to launch next month. In the meantime, he's been blogging at Tim's San Francisco (tims-sanfrancisco.blogspot.com) and preparing to teach an

investigative reporting class at City College of San Francisco.

On the new site, Redmond plans to feature some video and other multimedia content, but he said "this is not a techie venture, this is a content-driven venture." And while seeking to showcase a variety of voices, Redmond will set the tone for the publication, telling us, "I'm interested in working with anyone in this city, but I'm the editor."

Redmond said he still supports the Guardian, even if he has concerns about its parent company's growing list of media holdings, which also includes the San Francisco Examiner, SF Weekly, and a large share of the Bay Area Reporter. Redmond said that media consolidation works for the community only when there is a diversity of other voices.

"I'm glad Todd [Vogt, CEO of San Francisco Print Media Co.] bought the Guardian and kept it going, and I'm glad the Guardian is still alive," Redmond said. "I've been working for someone else my whole life...and it's time for me to move on and do something new." SFBG

Press Up! San Francisco Progressive Media Center fundraiser and launch party. Fiery speeches, refreshments, music. Sept. 26, 6-9pm, El Rio, 3158 Mission, SF. Donations of \$25, \$50, \$100, or \$250 can be made at the door or at tinyurl.com/SFPMCcontribute.

www.sfbg.com/mission-guide

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NEWS

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WHAT IF CITY COLLEGE CLOSED?

BY JANINA GLASOV
news@sfbg.com

NEWS There's new hope in the battle to save City College of San Francisco.

The California Federation of Teachers announced Sept. 23 it is filing a lawsuit to halt the school's closure. The suit is aimed at the Accrediting Commission for Community and Junior Colleges, which plans to revoke CCSF's accreditation next July.

The lawsuit alleges the ACCJC violated federal and state law and its own conflict of interest rules. ACCJC representative Tom Lane declined to comment on the suit.

Students, faculty, and elected officials at the press conference on the steps of City Hall said the lawsuit could save CCSF and expose ACCJC as a corrupt private interest.

"I don't like bullies of any kind. Bullies shred documents, bullies nominate puppets," Assemblymember Tom Ammiano said, referencing the lawsuit.

A US Department of Education letter reprimanded the ACCJC for alleged conflicts of interest, and City Attorney Dennis Herrera's lawsuit alleged the same, Ammiano noted.

"This is a life or death issue," Ammiano said, pledging, "City College will not close."

Meanwhile, a report released Sept. 16 by the city's Budget and Legislative Analyst, requested by Sup. Eric Mar, detailed the economic impact to San Francisco if CCSF closes next summer and its accreditation is revoked.

We've detailed some of the report's findings in our infographic below. For the full infographic, head to sfbg.com/politics. **SFBG**

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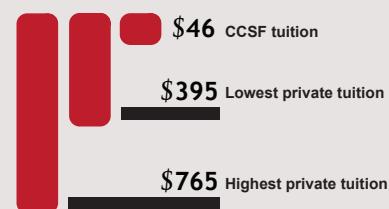
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Infographic and design by Joe Fitzgerald, CCSF Image by Mike Koozmin/SF Examiner

Blow your mind

Soon you can get a Ph.D. in human sexuality in San Francisco

BY REBECCA BOWE

rebecca@sfbg.com

SEX Examples of Americans' obsession with sex abound. It seemed the mainstream media would never get over Miley Cyrus' ostentatious twerking at the Video Music Awards. Politician Anthony Weiner managed to live down his sexting scandal, only to mar his comeback with still more sexting. Robin Thicke's "Blurred Lines" broke records for its searing popularity, but its rape-y message inspired a feminist parody, substituting the lyrics "you're a good girl" with "you're a douchebag."

One researcher in the field of human sexuality estimates that 95 percent of all the sexual activity humans have — in every society — is for pleasure, not for reproduction. Despite the fact that almost everyone is apparently having sex for the sake of sex, we still live in a country where certain public schools stick to abstinence-only sex education with zero information about birth control. Meanwhile, right-wing opposition to women's reproductive rights threatens to send laws governing access to abortion and contraceptives hurtling back to the Dark Ages.

Given the ongoing cultural clash, it's fitting that San Francisco — famous for its sexual institutions like the Folsom Street Fair, Kink.com, Good Vibrations, and the Lustful Lady (may she rest in peace) — is poised to lead the way in offering one of the only Ph.D. programs in human sexuality nationwide.

San Francisco already boasts numerous pioneers in sexual education and related studies. City College of San Francisco, for example, began offering one of the first gay literature courses in the country in 1972, leading to the 1989 establishment of the first Gay and Lesbian Studies Department nationwide. And the National Sexuality Resource Center at San Francisco State University was created to promote sexual literacy, with the goal of replacing

misinformation about sexuality and dispelling negative attitudes with evidence-based research on sexual health, education and rights.

The newest Ph.D. program will be housed at the California Institute of Integral Studies (CIIS, www.ciis.edu), and is scheduled to get under way in 2014. Gilbert Herdt, an anthropologist who founded SF State's National Sexuality Resource Center and has been working in the field of human sexuality for some 35 years, is the program director.

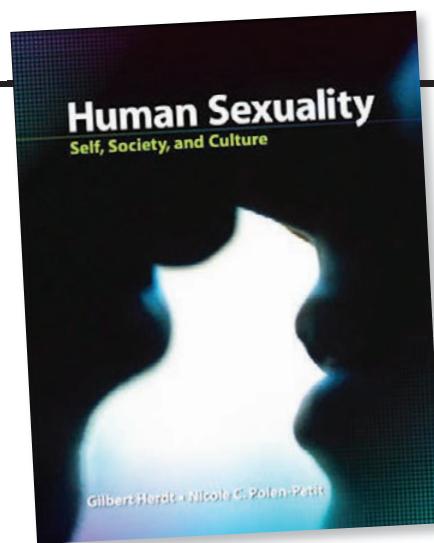
Formerly a professor at Stanford and the University of Chicago, Herdt had long dreamed of creating a Ph.D. program with a multidisciplinary approach to human sexuality, an effort he believes would have been stymied a decade ago by political resistance.

"A lot of people are shocked when they realize there is only one Ph.D. program in the United States on human sexuality," Herdt notes, referencing a program offered at Philadelphia's Widener University focused on sex education. The CIIS program will be the first accredited doctoral program in human sexuality in the western United States.

It took decades for women's studies and gender studies to be considered Ph.D.-worthy academic disciplines, Herdt points out. But when it comes to this endeavor, "there's one big difference: Human sexuality remains a taboo in the United States."

Consider this. In the Netherlands, Germany and France, sex education in schools can begin as early as kindergarten. Here in the US, states such as Florida still lack comprehensive programs offering in-depth information on sexually transmitted disease or contraception. It might not come as much of a surprise that Western Europe has lower rates of unwanted teen pregnancy, HIV and STDs.

Sex ed was eroded as part of a political backlash. "In the '70s, there began to be a series of moral campaigns — some were directed against abortion ... some were directed



against homosexuality," Herdt notes. "When Reagan was elected, it ushered in a whole new social campaign — and for the first time, opposition to sex education and opposition to abortion was joined, and served as a bridge to connect different groups who had previously never been working together: groups that were against gun control, groups that were against abortion rights, and groups that were against homosexuality."

All of which has led to the current state of affairs, and as things stand, "I consider the United States one of the most backward countries when it comes to comprehensive sexual education and positive values regarding sexual behavior," Herdt says. But he's hoping to play a role in changing that.

The Ph.D. program at CIIS seeks to train a new generation of experts in human sexuality with a pair of concentrations. The first centers on clinical practice for contemporary practitioners, marriage and family therapists or psychiatrists. The current training requirement for clinicians on human sexuality is a measly eight hours, which "just shows the disregard that society has for sexual pleasure, and sexual wellbeing and relationship formation, and so on," in Herdt's view.

The second concentration centers on sexual policy leadership. Asked to identify some of the most pressing policy issues of concern to sexologists, the program director said existing gaps in comprehensive sex education is a top priority, and predicted transgender rights would intensify as a major issue. "I also feel that the Republican assault on women's bod-

ies, women's contraceptive and reproductive rights — this is a huge and very dangerous area."

Herdt became involved with CIIS through a conference called Expanding the Circle, which merges the LGBT community with individuals working in higher education from throughout the country. Prior to that, he ran the National Sexuality Resource Center at SF State. Asked why he'd looked to CIIS rather than a major university to house the program, Herdt responded, "these large premier institutions, such as Stanford and Berkeley — you know, they have many, many extremely important programs ... But they do have a more traditional emphasis when it comes to disciplines."

At CIIS, on the other hand, he found openness to the kind of academic program he envisioned. Pepper Schwartz, a professor of sociology at the University of Washington, columnist and author of numerous books on sex, will be a professor there along with Sean Cahill, director of Health Policy Research at The Fenway Institute and co-author of *LGBT Youth in America's Schools*.

Promoting sexual literacy is just as important of a program goal as influencing policy, Herdt said. "Americans really continue to have very sex-negative attitudes when it comes to the body, the integration of sexuality with all the elements of their lives. So many people feel that sex is fragmented in their lives, and they don't have a holistic sense of wellbeing."

While advancements in neuroscience, psychology and other forms of research have all served to further our understanding of sexuality, Herdt bristles at the idea that it is all hard-wired.

"I'm very much aware that Americans continue to have a view that when it comes to the important things in sexuality, they're all hard-wired in the brain," he says. "I do not agree with that view. I believe that the most important things in human sexuality are the things we learn in society. The values we learn, the ethics, the way we can form relationships. The way we learn to love. Or not to love, to hate. These are such tremendously important issues in human sexuality and human development." He added, "Let's put it in its proper way: It's interactive." **SFBG**

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1760'S CORN RAVIOLI IS FLIRTING WITH YOU.
PHOTO BY TABLEHOPPER



Hot and corny

BY MARCIA GAGLIARDI
culture@sfbg.com

TABLEHOPPING New openings for two classic SF standbys, ravioli to die for, and a bad-ass brunch-orama.

CHOW NOW

The iconic Fog City Diner has finished its transformation into **FOG CITY** (1300 Battery, SF. www.fog-citysf.com), a more contemporary, less diner-y, all caps version from chef-owner Bruce Hill (Bix, Picco, Pizzeria Picco, and Zero Zero) and founders Bill Higgins and Bill Upson of Real Restaurants, with Erik Lowe as chef. The original location opened in 1985, and coming up with a new look and menu was a great call. The spacious spot has 145 seats, with a triangular Flatiron-type shape, and a huge bar with room for 30. The menu is what they're calling San Francisco cuisine, with lots of bar bites — try the pickles and ranch, and the deviled eggs are, er, devilishly good (sorry) — while the main menu is divided into vegetable, seafood, and meat selections. At a preview dinner, I really dug the oysters with barrel-aged hot sauce, a fab grilled beef tongue dish with mustard greens, and spicy smashed pole beans (a total flavor bomb). For dessert, you'll want to order the "frozen custard" using Straus Family Creamery milk and French crullers made every 10 minutes, uh huh.

Over in the infamous "Triangle" in Cow Hollow, you'll find a newly

opened second location of **Café Claude** (2120 Greenwich, SF. www.cafeclaude.com), and boy, is she a looker, ooh la la. The swankified space has damask wallpaper, gilded mirrors, burgundy leather, and quite the sexy bar. No cocktails, however, but there are aperitifs, and plenty of wines to choose from. It'll be great for a date, and I foresee lots of ladies enjoying themselves here for girls' night out. Chef Doug Degeeter's menu of classic bistro fare includes a smoked trout salad, steak tartare, a Niçoise salad, and a burger. Brunch and lunch will be coming soon.

BALLIN' ON A BUDGET

This town sure loves brunch. And as long as we keep lining up for it, new options will continue popping up. Let's get crackin': **Namu Gaji** (499 Dolores, SF. www.namuf.com) just started weekend brunch (Sat-Sun 11:30am-4pm), serving food coma-worthy items like a Hangtown Benedict (proceed carefully), bourbon challah — holla! — French toast, an egg sandwich, and a slow-cooked egg with kimchi and a choice of chicken thigh, pork belly, or vegetable tempura. The soju-based Bloody Mary should also cure what ails you.

If you're in need of a stronger fix, there's the new **Bad Ass Brunch** (Sat-Sun 11am-2:30pm) at Jasper's Corner Tap, with a whole lineup of brunch cocktails (including a mint julep made with bubbly), and inventive dishes like a poblano relleno with egg, and a potato sau-

sage with soft egg, king trumpet bacon, wild mushrooms, and parsley sauce. Bad. Ass.

YOU GOTTA EAT THIS

At the brand-new **1760** (1760 Polk, SF. www.1760sf.com) on Nob Hill, chef Adam Tortosa wasn't particularly fired up to include pastas on his menu. But when your restaurant is affiliated with the family and group behind Acquerello, it's kind of a given that pasta is going to make its way onto the menu. And whaddya-know, one of my fave dishes on the menu was his ridonkulous corn ravioli (\$18). Seven very plump, round ravs were resting in a flavorful stock made from baked potatoes steeped in water, plus some butter that spent some time sous vide with roasted potato skins. Mmmm, potato-y.

Once you plunk the entire pillow in your mouth — your choppers sinking into the delicate pasta — the creamy filling is like liquid gold in your mouth. I felt rainbows shoot out of my eyes. Alas, I hear the corn was JUST swapped out with butter-nut squash (fall, why are you here already?), but I am quite confident this version will be just as terrific, especially with the sweet potato broth and sage-brown butter it comes with. Purr. **SFBG**

Marcia Gagliardi is the founder of the weekly tablehopper e-column; subscribe for more at www.tablehopper.com. Get her app: Tablehopper's Top Late-Night Eats. On Twitter: @tablehopper.



WEDNESDAY 9/25

④ BIG BOOK SALE

Over the span of five days this last week of September, as the late summer wind whips up, kids return to academic routines, and Bay Area citizens head indoors for more sedentary pursuits, the Friends of the San Francisco Public Library will host its 49th Annual Big Book Sale. If the selection of over 500,000 books of every genre, as well as audiobooks, DVDs, CDs, and other media does not entice enough, know that a hardcover Stephen King won't cost more than \$3, while the DVD for 1999's *Fight Club* will put you back \$1. Come early as a member to avoid frantic book squabbling, or



late Sunday when every item costs a buck. Daily clues posted on the Friends' Facebook and Twitter pages will lead down aisles, searching for hidden prizes including restaurant gift certificates, along with symphony, ballet, and opera tickets. All proceeds go to the SF Public Library literacy programs. (Kaylen Baker)

10am-6pm, free
Festival Pavilion Fort Mason
Two Marina, SF
(415) 626-7500
www.friendssfpl.org

THURSDAY 9/26

④ BODYTRAFFIC

There is a tradition in modern dance in which every choreographer aspires to have a company dedicated to his or her own work. Sort of like a symphony orchestra only doing Brahms and a theater company running with Moliere. That might be fun, but it can run thin. That's not what Lillian Rose Barveito and Tina Finkelman Berkett had in mind when they founded BODYTRAFFIC in LA a few years back. It's a big world out there, so they look for the best, the brightest, and the biggest concept-shakers. Barak Marshall (*And at midnight, the green bride floated through the village square*), Kyle Abraham (*Kollide*), and Richard Siegel (*O2Joy*) have something of a name hereabouts, but what we know of their work is pretty bare bones,

MODS VS ROCKERS THURSDAY/26



so these three Bay Area premieres should put some meat on the skeletons. (Rita Felciano)

Through Sat/28, 8pm; Sun/29, 7pm,
\$20-\$25
ODC/Theater
3153 17th St, SF
(415) 863-9834
www.odcdance.org

④ MEMORIES TO LIGHT

Take advantage of the Asian Art Museum's final Thursday evening discounted admission and take in snapshots of culture and history through the amateur lens. Memories to Light is a home-movie archiving and digitizing initiative that was launched by the Center for Asian American Media earlier this year. CAAM executive director and film historian Stephen Gong presents highlights from its collection of home-movies. Enjoy an hour of drinks and music from DJ Deeandroid before delving into lost histories through the eyes of those who lived them. The program includes a screening of Mark Decena's film *The War Inside*, an intimate look at his own family's home movies. (Kirstie Haruta)

5pm, \$5
Asian Art Museum
200 Larkin, SF
(415) 581-3500
www.asianart.org

④ CANNIBAL APOCALYPSE

The Vortex Room wraps up its monthlong tribute to Antonio Margheriti, aka "Anthony M. Dawson" — late, staggeringly prolific Italian genre master — with a double feature that aptly illustrates the filmmaker's complete willingness to embrace what others might dismiss as kinda trashy. (Their loss.) First

up: 1976's *Killer Fish* (elevator pitch: "Jaws-with-piranhas!"), followed by 1980's *Cannibal Apocalypse*, probably the least-known among that era's cannibal-film explosion. Sure, 1980's *Cannibal Holocaust* features



real violence against animals, and 1981's *Cannibal Ferox* has the immortal alternate title of *Make Them Die Slowly*. But only *Apocalypse* stars B-movie king John Saxon — and features a shopping-mall rampage and a disco-tastic score. (Cheryl Eddy)

Killer Fish, 9pm; *Cannibal Apocalypse*, 11pm, \$10
Vortex Room
1082 Howard, SF
Facebook: The Vortex Room

④ "SALUTE TO STEINHART" NIGHTLIFE

While the California Academy of Sciences is often at the forefront of exploration — and always looking ahead to the future of discovery — tonight it looks back, at the history of its own iconic institution. The Academy is celebrating the 90th anniversary of the original Steinhart Aquarium with a roaring '20s themed party. As part of the weekly NightLife series, this "Salute to Steinhart" will offer guests the chance to sip on old-fashioned cocktails, learn how to swing dance, check out rare items, and hear stories

from the archives, all to the sounds of retro-record spinning from DJ Tanoa. (Sean McCourt)

6-10pm, \$10-\$12
California Academy of Sciences
55 Music Concourse, SF
(415) 379-8000
www.calacademy.org

④ MODS VS ROCKERS

In the battle between mods and rockers, only one can win. Just kidding, there are no clear-cut victors, only a diversity of genres in this week's edition of Mods vs Rockers, where San Francisco's very own surfy '60s-like beat music band the Ogres are throwing down the gauntlet for the good old USA and battling the Fadeaways, a garage-punk outfit from Japan. Both bands seem to be in the business of coordinating outfits (the Ogres wear matching fuzzy vests, while the Fadeaways are often clad in striped shirts), but bring different musical styles to the table — just as the aforementioned event suggests! Cruise over on your

Vespa scooter like the mod you are and attend a night of hip-shaking, rebel-rousing fun. (Erin Dage)

With DJ Russell Quan, DJ Ryan Erickson
9pm, \$5-\$7
Amnesia
853 Valencia, SF
(415) 970-0012
www.amnesiathebar.com

FRIDAY 9/27

④ ROLLER DISCO PARTY

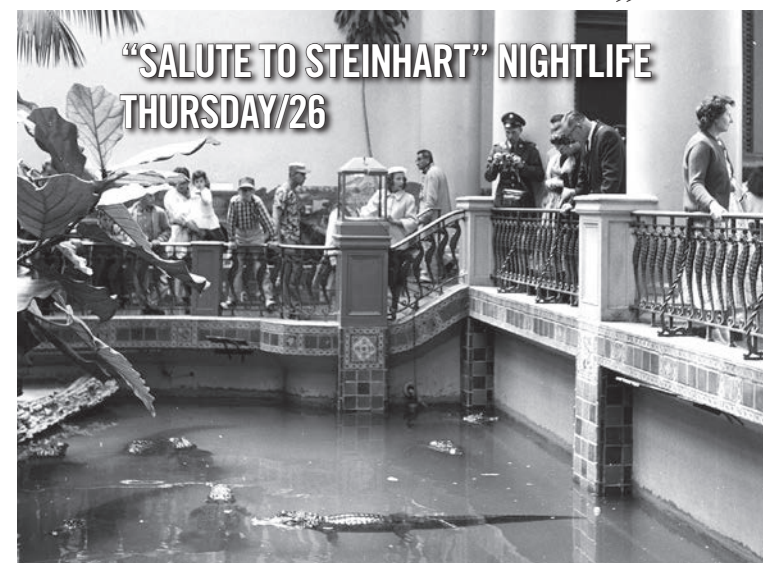
SF IndieFest's annual benefit rolls on over to the Women's Building this year, where Black Rock Roller Disco will provide groovy tunes for a night of skating fun. Costumes are highly encouraged, and disco attire will get you in the door for half price.



Roll up in your own skates or support the California Outdoor Roller Sports Association by renting skates at the party. Admission proceeds benefit the 15th SF Independent Film Festival, so get your groove on and feel good about every penny you spend! Attendees must be 21 or older. (Haruta)

8pm, \$10
Women's Building
3543 18th St, SF
(415) 431-1180
www.womensbuilding.org

CONTINUES ON PAGE 18 >>



SATURDAY 9/28

● PERVERTS PUT OUT! FRISKY FOLSOM FLING

Since the late '90s, Perverts Put Out! has delivered raunchy, riotous readings and spoken word by and for the queer and kinky. In the spirit of the Folsom Street Fair, Simon Sheppard and Dr. Carol Queen of the Center for Sex and Culture will host a special Folsom-eve performance, featuring such great perverted minds as Jen Cross, Greta Christina, Steven Schwartz, horehound stillpoint, Naamen Tilahun, and Xan West.



PPO! is a fun and accessible show to benefit the CSC, and an exciting warm-up before a day of leather and lust. (Haruta)
8pm, \$10-\$25
Center for Sex & Culture
1349 Mission, SF
(415) 902-2071
www.sexandculture.org

● PHOSPHORESCENT

Brooklyn (by way of Alabama and Georgia) folk rock act Phosphorescent — which is the moniker of singer-songwriter Matthew Houck — challenges its fans to not sit idly by enjoying the music. Instead, its imagery-heavy lyrics, ragged vocal harmonies, and heart-wrenching steel guitar riffs urge the listener to contemplate life. Houck's sound implores one to rediscover pain, fear, and happiness, and to find a beauty in all of these emotions. "Mama there's wolves in the house/mama they won't let me out [...] bury their paws in the stone/make for my heart as their home," moans Houck in "Wolves," with a deep agony, as if he were small animal wounded by a more



PHOSPHORESCENT SATURDAY/28

terrifying creature. Phosphorescent released sixth album *Muchacho* this past March, and is currently on an international tour. The next stop is SF, and I suggest you catch the show. Actually, I challenge you. (Hillary Smith)
With Indians
9pm, \$21.50
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

● TEENAGE BOTTLEROCKET AND THE QUEERS

Joey Ramone? Dead. Dee Dee Ramone? Definitely dead. Johnny Ramone? So dead. Pop-punk that takes more than a couple pages out of the Ramones' catchy, three-chord song book? Not so dead. That being said, most of the guys from the Ramones are dead, but its musi-



cal style lives on in many bands today such as pop-punk mainstays Teenage Bottlerocket and the Queers. Co-headlining a show at Bottom of the Hill, both bands have a lengthy catalog of snotty pop-punk anthems and cheesy love songs that are undeniably catchy. Also on the bill are Midwest pop-punks the Copyrights,

who released an album of rarities and b-sides called *Shit's Fucked* on It's Alive Records earlier this year. (Dage)
9:30pm, \$15
Bottom of the Hill
1233 17th St, SF
(415) 626-4455
www.bottomofthehill.com

SUNDAY 9/29

● 2013 ANIME FESTIVAL

Green spiked hair, gold glittering rapiers, socked flip-flops, cat ears, leopard heads, puffy party dresses, and very wide eyes amass at Japantown's Peace Plaza for this year's Anime Festival. Any fan can enter the costume contest (by contacting tak@japanvideo.com) and come dressed as their favorite bishonen (alluringly beautiful young boy), kemonomimi (human with animal features), gothloli (a gothic, porcelain doll-like girl) or futanari (a feminine hermaphrodite), hoping to score the cash prize. Honoring J-Pop and K-Pop performance art, dancers TI@ MI, Angel Hearts, Animeyu, and Star Brown will work their moves, Mari Watanabe will croon, and the SF Kendo Dojo will wow the crowd with martial arts. (Baker)
Noon-4pm, free
Japantown Peace Plaza
1610 Geary, SF
(415) 440-1171
japancentersf.com/events

● JAKE BUGG

The year 2012 was a big one for Jake Bugg. At age 18, he could finally vote, enlist in the army, buy things

over the telephone...and he had the No. 1 album in the UK. The Nottingham native has been writing songs on his acoustic guitar since age 12. Now, at the ripe old age of 19, Bugg is working on another album and is coming across the pond to share his thoughtful, catchy folk tunes with the colonies. Bugg has been called a new Bob Dylan, which may be a bit of a stretch (there can only be one) but the fact that the comparison has been made at all speaks volumes about his extraordinary talent. Plus, he's feuding with One Direction. Two thumbs up. (Haley Zarembo)
With honeyhoney
8pm, \$15
Fillmore
1805 Geary, SF
(415) 346-6000
www.thefillmore.com

TUESDAY 10/1

● THE DEL LORDS

Founded back in 1982 by Scott Kempner of the Dictators, Eric "Roscoe" Ambel of the Blackhearts, and Frank Funaro, who later played with Cracker, the Del Lords mixed



back-to-basics roots rock with a punk edge and independent sensibility. After they split in 1990, band members went on to a variety of other projects. After reuniting for a series of shows in Spain in 2010, the Del Lords are back with their first new record in more than 20 years, *Elvis Club*, picking up right where they left off, with infectious tunes such as "When The Drugs Kick In," "Chicks, Man," and "Me And the Lord Blues." (McCourt)
8pm, \$12-\$15
Hotel Utah
500 Fourth St, SF
(415) 546-6300
www.hotelutah.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

2013 ANIME FESTIVAL SUNDAY/29



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First Aid Kit & Jake Bellows & The Evens &
Conor Oberst

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+ Father John Misty +
SELDOM SCENE & **FREAKWATER**

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DAVE ALVIN with **GREG LEISZ**

Spirit Family Reunion & Natalie Maines
The Handsome Family & Paul Kelly

STEVE EARLE & THE DUKES

The Forest Rangers with Katey Sagal
Joy Kills Sorrow & Kat Edmonson

ALISON BROWN
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DISCONNECTED

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LOUDON WAINWRIGHT III

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LAURIE LEWIS & THE RIGHT HANDS

Ryan Bingham & **ROBERT ELLIS**

STEVE MARTIN & **CHRIS ISAAC**
AND **STEEP CANYON RANGERS**
FEATURING **EDIE BRICKELL**

THE TIME JUMPERS FEATURING Vince Gill, Paul Franklin,
Larry Franklin, Brad Albin, Andy Reiss, Dawn Sears,
Kenny Sears, Joe Spivey, "Ranger Doug" Green, Jeff Taylor
& Billy Thomas

GOGOL BORDELLO
EVOLFO DOOFERT & **THE DEVIL MAKES THREE**

DELLA MAE & **THE WARREN HOOD BAND**

MOONALICE & **TIFT MERRITT**

Mike Farris & The Roseland Rhythm Revue

The Deep Dark Woods & Allah-Las

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THE BROTHERS COMATOSE

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TIM O'BRIEN & DARRELL SCOTT | **PIETA BROWN** | **TUMBLEWEED WANDERERS**

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www.hardlystrictlybluegrass.com



BY EMILY SAVAGE

emilysavage@sfbg.com

SEX + MUSIC “A lot of dominatrixes are artists,” says Oakland’s Hether Fortune. “I know a girl who’s a tattoo artist, I know models, painters, fashion designers.”

The BDSM pro-domme Fortune has a creative side as well. She’s the lead singer, songwriter, and major driving force behind darkly gripping East Bay post-punk band Wax Idols. After some haphazard searching on my own and prodding of Fortune, we came to the conclusion that neither of us could think of anyone else in a comparable rock and domme position. (Not that there aren’t the rare exceptions out there.)

“A lot of dommes I’ve met have musical talent or are involved in underground bands, but there’s nobody I know who is in a band full-time, up in the shit, playing shows, touring on the regular, in the public eye, who is also a professional domme.”

No one except of course for Fortune.

“So I guess that’s kind of my thing,” Fortune says, chuckling. Bold and confident, Fortune ends every sentence in our phone conversation with a hard punctuation mark. She’s speaking to me from the road on her cellphone, after a quick trip down to LA and on her way back to Oakland. Her striking poise works in both major facets of her life — her time at East Bay dungeon Fantasy Makers and her life within her band, which this year released sophomore LP, *Discipline & Desire* (Slumberland), following 2011’s full-length release, *No Future* (Holzac).

While Fortune’s domme life has slowly bled into press coverage of Wax Idols, this is the first time she’s spoken of both quite so openly.

“Almost two years ago I got in at Fantasy Makers...that’s where I’ve been working ever since,” Fortune says. Fantasy Makers is a kinky dream dungeon, at which no actual sex is allowed, that offers safe bondage and fetish play.

“I’ve never actually said publicly where I work, because I’ve been weary of the overlap of music-related fans coming to find me in that space. But I’m totally ready and comfortable with it now.”

Part of the reason she’s coming out with her actual workspace is because of the upcoming Folsom Street Fair (Sun/29) — Fantasy Makers will have a big booth at the fest again this year, and she’ll be



Discipline and desire

Wax Idols frontperson
Hether Fortune’s
empowered outing
as a pro-domme

there. And part is due to the empowerment she’s gained through her domme work (and play).

Fortune became a dominatrix almost on a lark, although, it was something she was long interested in, and she was already practicing various forms of fetish and role play in her personal life. But the actual journey began three years back, when the Midwest transplant (now in the Bay Area for more than half a decade) was working at vintage store No Shop in the Mission. Her then-bandmate, Matt Jones from Blasted Canyons, wrote her an email in which he mentioned that she should seriously consider becoming a pro-domme, perhaps as a joke. She was laughing about the email when a customer came in and noted that her best friend was a professional dominatrix, and could put her in touch. Her name was Domina Colette.

“We hit it off right away,” says Fortune of Domina Colette. “And then she invited me to her dungeon and I just shadowed some sessions for awhile. It was a several-months-long period of immersion, talking to her...learning about bondage and all the various forms of fetish play, sensory deprivation, flogging. She is an amazing flogger.”

Fortune then went off on her own, trying out at different Bay Area dungeons until she found one that was the perfect fit: Fantasy Makers.

She’s been working there ever since and became close with the other women who work there. They often come out to her shows when Wax Idols plays. “Usually at my local shows, there’s at least one to four dominatrixes there at any given time. You don’t even know because they’re just in their streets clothes.”

It’s a far leap from her mindset when she began in the music industry. While the band is her first priority, her work as a pro-domme has grown tied to her daily life, and she’s come to see it as a life-altering step.

“I was worried about [working as a pro-domme] at first, how I would feel as a feminist. Sexually, I was worried about how I would feel interacting with mostly men. But what I found is that it made me actually much more empathetic towards human beings in general.

“It’s also been really empowering for me intellectually and sexually, and on a psychological level. I feel like I have a much deeper understanding of people and sexuality now than I ever could have without doing this.”

And it’s given her strength in other avenues of her life — namely, her music.

“As an artist, it’s been really empowering because, you know, it’s theater. It’s erotic theater. And dominatrixes have an incredible amount of artistry in what they do. It’s really

empowered me artistically. It’s taken me to a whole new level.”

The band is a separate entity, though, and consumes most of her time and passion. She began writing songs as Wax Idols in 2009 and formed the live band in 2010, after playing in other people’s bands (Hunx and his Punx, Bare Wires, Blasted Canyons, and many other, less-notable acts) before that. The Lansing, Mich., native first played in a band at 16, moved to Detroit, then Chicago, and eventually ended up in the Bay Area.

She started writing her own music at age 18 (she’s now nearly 26), but says she didn’t really have it figured out, dialed in, until starting Wax Idols, which has shifted lineups throughout the years, with Fortune as the central figure and songwriter. The current lineup is Rachel Travers on drums, bassist Amy Rosenoff, guitarist Jennifer Munday, Keven Tecon occasionally on synth, and Fortune up front.

Wax Idols gave Fortune her first enticing taste of creative control, and she liked it.

“The only limitations on Wax Idols are limitations I place on myself, which I try really hard not to do,” Fortune explains. “I need the freedom to grow and morph and change and reinvent myself. It’s a big part of who I am. Wax Idols enabled me to do whatever the fuck I want,

because nobody can tell me I can’t.”

The band has shifted and matured over the past few years, from the raw, punk-edged early release of *No Future*, to the darker, deeper *Discipline & Desire*.

And throughout its output, Wax Idols has received favorable comparisons to acts like Love and Rockets, Lydia Lunch, and Siouxsie Sioux but, in form at least, Fortune’s biggest influence has long been late ’70s British post-punk band Wire.

“My music doesn’t sound like Wire, but I come from the school of Wire,” Fortune explains. “I’ve been listening to Wire obsessively for years and years, taking the way they combine intellect and thoughtful song construction and mix it with various forms of aggression and avant-garde sounds and odd changes and socio-political lyrics that are also sometimes about love. This kind of overall conceptual approach to music that is still filtered through pop is definitely something I feel like, as an artist; I subscribe to it and I identify with it.”

There’s also been some confusion about the direct links between domme life and songwriting with the album *Discipline & Desire*, which at a cursory glance seems to be a reference to Fortune’s work as a dominatrix. The reality is more complicated. The records speak more to passion, reality, and discomfort through anxious harmonies, intimate lyrics, and aggressive riffs.

Fortune says people tend to read into the title of the record a bit too much. It’s really about Fortune’s personal juxtaposition of being a disciplined artist who is also an incredibly romantic, lustful person, and how those get in the way of each other.

Those big emotions often play out on Fortune’s robust Twitter feed, which also gets a lofty amount of traffic and has whipped up media hype, though that too she says is a bit misunderstood. (Recent tweets include thoughts like “Androgyny is the actual sexiest thing” and “Never apologize, never explain.”) Fortune swears that the feed has taken on a life of its own at this point, and is separate from her day-to-day reality. It’s only one channel, she notes.

“[It’s] programmed in a specific way to create reactions and engage in discourse with people, that’s how I choose to use that medium,” Fortune says, later adding, “Regardless, it has been an extremely effective medium for me.

“And I really get off on the idea of making people uncomfortable. It’s been an interesting ride.” **SFBG**

BY MARKE B.
marke@sfbg.com

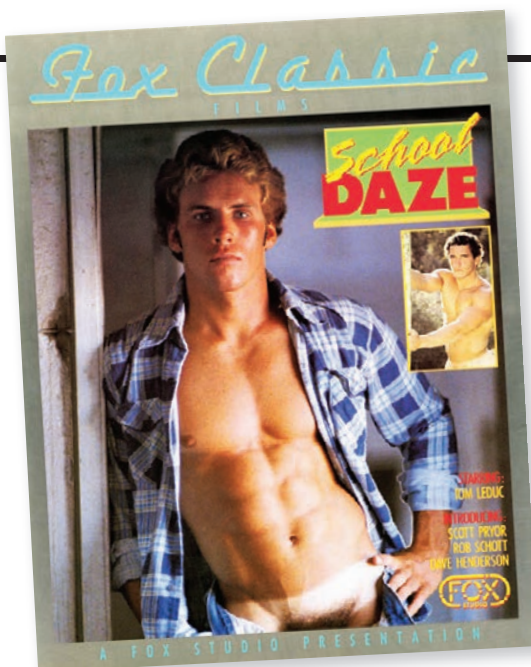
SEX + MUSIC What does Tumblr sound like? Is there an xTube channel on Pandora? Does Grindr have autoplay? (Perish the thought.) Already the gay porn soundtrack seems a relic of some ancient age, when people used pterodactyls to press “play” on the VCR, or put their real ages in their AOL chatroom handles. But even just a few years ago, during the increasingly desperate gasps of the dominant adult film studios, original porn soundtracks were an essential part of big, expensive productions, and local background composers like JD Slater and Minor9 were taking experimental liberties.

Now, we’re about to be treated to the Holy Grail of lost porn soundtracks, with the upcoming release of *School Daze*, a double-album collecting the skin flick work of SF electronic pioneer Patrick Cowley for Fox Studios, composed 1973-1981. Cowley, who died of AIDS in 1983, is famous for his production work with disco diva Sylvester and epic Hi-NRG tracks like “Menergy” and “Megatron Man.” *School Daze* contains some pretty trippy stuff — in the buffed, blond, hairless heyday of early ’80s gay porn like *Muscle Up*, you’d hardly expect to come across such expressionistic (yet still playful) compositions with titles like “Seven Sacred Pools,” “Zygote,” “Pagan Rhythms,” and “Tides of Man.”

School Daze is being released on HNYTRX, local DJ crew Honey Soundsystem’s label, on Oct. 19 — Cowley’s 63rd birthday — with a celebration at Honey’s weekly Sunday party, Oct. 20. (Details at www.megatronman.com.) I talked to Honey members Josh Cheon and Jacob Sperber about the unearthed gems.

SF BAY GUARDIAN OK, rumors have been flying about these tracks for years. How did you get your hands on them?

Josh Cheon In 2007, Honey Soundsystem was blessed to meet the former owner of Megatone Records [Cowley’s label], John Hedges. He was moving to Palm Springs and invited us over to his basement to collect over 2000 records from his collection. Among the archives we noticed three moldy boxes of quarter-inch reel-to-reel tapes. Some of the tapes had unreleased music by Patrick Cowley. Inspired, we contacted Patrick’s friends and family to discover as much information



Porn again

The rediscovered skin flick soundtracks of Patrick Cowley

as possible.

A few of Patrick’s friends asked if anyone had discovered the gay porn soundtracks Patrick had composed. Digging deeper, we unearthed John Coletti, the owner of famed vintage gay porn company Fox Studio in Los Angeles. John had heard about Patrick’s music from the legendary Sylvester and proposed he write music for his films. That was in 1981. Patrick jumped on this offer and sent reels of his college compositions from the ’70s to John in LA. We were able to locate Coletti in Los Angeles through an old address on a porn tape. In May 2013, I flew to LA to pick up the tapes from the Fox Studio storage garage and brought them back to San Francisco.

SFBG Why do you think Patrick went so moody and trippy with these compositions?

JC I think the ambience reflects the gay bathhouse scene of San Francisco during the late ’70s. Patrick frequented the bookstores in the Castro and the bathhouses of SOMA, a few blocks from his

recording studio. He had the perfect setting to compose songs there. He also smoked a lot of pot and most of these songs could be stoner jams.

Jacob Sperber It can’t be denied that these compositions have that tripped-out sound that most San Franciscan musicians end up folding into their music. The jam bands that made this place famous and the microclimates of this city breed a noodle-y and melty sound in the musicians that live here. In conversations with people who worked with Patrick, we learned how much the session musi-

cians and jazz artists in the Bay Area influenced the sounds of 12-inch disco here. Undoubtedly Patrick worked with a lot of these session musicians and took inspiration from them. There is a foggy melancholy to this city and it comes through in the music, with perhaps a premonition of the storm to come in the ’80s, when HIV first hit.

SFBG Have you had a chance to watch the actual movies these tracks went with? Are the soundtracks effective as porn music?

JC Yes, I own both movies that use Patrick’s music. This compilation features soundtrack music from two Fox Studio films *Muscle Up* and *School Daze*. The movies were originally shot on 16mm with no microphone so they were silent. Rather than overdub fake sex moans, John Coletti decided to use Cowley’s music as soundtracks. Coletti used a variable speed oscillator to adjust the pitch and speed of Patrick’s songs in-sync with the film scene. So yes, a lot of thought went into fitting each composition with the film scene, and it works wonderfully.

SFBG After spending so much time with this, what do you think about the sounds of porn today?

JC Honestly we don’t know many people who watch traditionally produced porn these days. Most of our friends either don’t want to pay for it, aren’t turned on by it, or are making their own at home. The new soundtrack to porn is sex. The raw grit of an iPhone microphone recording or even the silence of your laptop on mute, so that your roomies don’t know you’re jerking off, is way more of a turn-on these days. **SFBG**

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SEX + MUSIC

Porn, punked

Want your band to get noticed? Launch a porn site.

BY AMBER SCHADEWALD
 culture@sfbg.com

SEX + MUSIC Girls put out for bands. Thrashing drums and driving bass have been known to leave a babe or two with autographed cleavage, missing panties, and a backstage pass. Sacramento band Get Shot!, the self-proclaimed “sleaziest punk band in the world,” decided to reap more than the usual rewards from its crew of exhibitionist groupies, starting a porn site — GetShotGirls.com, of course — that combines its members’ greatest loves: naked girls and rock and roll.

The idea isn’t exactly radical at its core. Sites like SuicideGirls, God’s Girls, and BurningAngel all encourage masturbation to the same platter of “alt” women: tattoos, piercings, short bangs, and thick eyeliner, usually with few diverse options in terms of shape, size, and ethnicity.

But GetShotGirls is a great PR move — visit the site and you get a few girls, plus a lot of Get Shot! And bandleader J.P. Hunter argues GetShotGirls has a fresh perspective: women sans airbrushing paired with hard-to-discover NorCal punk music. He swears there’s more to it than horny male rockers capitalizing off willing fans and their own egos.

Is this the mere delusion of a would-be rock and roll impressario? The proof is in the porn. We called him up to pry for more details.

SF BAY GUARDIAN *You say rock is too serious today. Is there as much stimulation during your live shows as your site offers?*

J.P. Hunter Yeah, there’s stimulation all right. I cum on the crowd during the last song.

SFBG *Wait, what?*

JPH We’re not a gimmick band, but during our last song I do end up wearing a four-and-a-half foot long penis that shoots whipped cream. People start licking it off each other and everything. Feels great. Feels

GETSHOTGIRLS PAIRS AMATEUR PORN WITH NORCAL ROCK.



really great. I especially like to aim for couples.

SFBG *Sounds like you’ve got a great thing going onstage. Why move to Web porn?*

JPH I’m capitalizing on having fun. Porn is a fun, interesting industry. I’ve been doing a lot of research on what’s out there and over the years corporate backing has gone up while quality has gone down. But we’re all natural, with little-to-no editing. We’re committed to keeping girls in natural settings and giving them full creative control. Then we feature unsigned bands in our movies. Soon we’ll have a radio station. We’ve already got music from about 50 bands ready to go. We’re not just promoting ourselves, we want to promote all unsigned artists. We want to be just as rock and roll-oriented as we are porn-oriented.

SFBG *So who are the girls on the site?*

JPH Some are friends. We’ve also put up ads. Started getting girls for band photo shoots and met girls coming to shows. We start a friendship with them, they dance for us, and then we take their pictures. Some do it for their own personal portfolios. Some like the female empowerment, power over men through seduction. And they like us. We’re nice and fun to hang out with.

SFBG *Let’s be real: Are you doing this to*

get laid?

JPH Actually no. I’ve been in a relationship for a couple years now. My girlfriend, Jilian Haze, does makeup and hair for all the models.

SFBG *You have a new female bass player, Laura Lush. What does she think?*

JPH Laura is a sexually open person. She contacted GetShotGirls about modeling for the site. Shortly after, she saw that we were looking for a bass and ended up being a great fit. She’s a tough chick — she broke both her legs at a Death Angel concert. And she’s bisexual.

SFBG *What about including some naked boys for the ladies and gay boys who like punk? And how about adding more diversity? So far all your ladies are pretty similar...and white.*

JPH We just did a photo shoot with a Mexican girl. And there’s an Asian girl on the site. But yeah, we definitely want to expand on that. I don’t think we’ll go the gay route because we don’t have to, marketwise. And we’re a heterosexual band. But we do want to add more girl-on-girl action. Straight women like lesbian porn.

SFBG *Once you get more cash flow, what’s your next step for the site?*

JPH A movie with a band getting fucked after their show, behind stage, by groupies. **SFBG**

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SEX + MUSIC

Charting heat

We pair sex apps with pop stars, because why not.

BY AMBER SCHADEWALD
culture@sfbg.com

SEX + MUSIC Today's handheld phones are some well-endowed pieces of equipment. These high-functioning machines can do nearly anything we've been programmed to desire: hitch a ride with a stranger, order extra extra-cheese pizzas, share bleached-out selfies. But they still can't quite have sex with us, even with the vibrate set to high and Siri in overdrive. As hard as this city may be for its tech, all Web rats know that the human touch is the endgame. Thankfully, your phone is stoked to play wingman. Hey technology — it's time to get laid!

Just like top 40 radio, navigating the flashy, overwhelming, often cookie-cutter online hookup and sex app options to find what actually turns you on can be a major turnoff. Wanna get some in the 20 minutes before work? Shoot snaps of your snatch to an ex-boyfriend? Or maybe you just need an ego boost to seal the deal? Whatever your privates desire, there's a thrusting Lil' Wayne-style app ready to throw down, flanked by a disappointing John Mayer-pallid dating site and an intense, Nicki

Minaj-goofy kama sutra tutorial. What the hell, here's a little rundown comparing top sex apps to today's pop stars.

TINDER = JUSTIN TIMBERLAKE

A quick swipe to the left and a little shuffle to the right — the step-touch looks good on every-



one. Bopping around to J-Tinder always feels good, just like some old-fashioned mutual attraction with a "take back the night" twist. Sure it's a little confusing whether or not this app is for hooking up or dating, but it's much more stimulating than OK Cupid. And blurred expectations can be foreplay, right? (Oh wait, that's Robin Thicke.) Be suave like JT, though, and save the first-date dessert for bedtime.

SNAPCHAT = MILEY CYRUS

All the teens are doing it, so why shouldn't horny adults? It's your house, your rules, and your sleazy snap — send the shit out of those

tits or expertly time your climax, then watch it all fade away within 10 seconds or less, a virtual wrecking ball. Doesn't matter how gratuitous or embarrassing, it's through and so are you. And soon no one will even remember what all the fuss was about.

GRINDR = RIHANNA

Six and a half million dudes in 192 countries subscribe to Grindr. There are that many countries! Also, that's almost the number of

tweets from Rihanna in the past half-hour. The Barbadian babe always says what she feels, takes what she wants, then coldly lets 'em drop: you can, too, if you're a mainstream-y gay man into quick hit and runs. (Or just prefer your social media sites a lot more shirtless.) Cut through the small talk,

forget the bullshit, and eat your cake, cake, cake, cake.

BLENDR = MAROON 5

Aunt Lilly likes that one song about the nice girl, and you heard that other irritating hit in the ointment aisle in Walgreens. Unfortunately, Maroon 5's pop creeps in and has you sheepishly humming for days. Stay away from the knives! It's just a form of pleasant insanity, and will wear off after

a couple days (and Sepultura records). Grindr's friendlier, all-inclusive (i.e. straight) sibling Blendr is more fun than chasing ass on Facebook and perfectly harmless — but you're gonna have to work to get anything exciting out of it.

HAPPYPLAYTIME = P!NK

P!nk's girl-power parade can feel a little immature at times, but then she growls and spits and counteracts the pop princess stance with a truly empowering twist. HappyPlayTime makes masturbation a game for women who might be a little shy about self-pleasure. Dig in, rub hard, and get yourself off, girl — twice. No apologies!

SPREADSHEETS = KAYNE WEST

Need constant ego-stroking? Spreadsheets will be the creepier in the room that tracks the volume of your moans, the speed of your pumps, and the length of your romp, all in the name of evaluating your talent in the sack. Forget making love or babies (or romance) — make data with bragging rights.

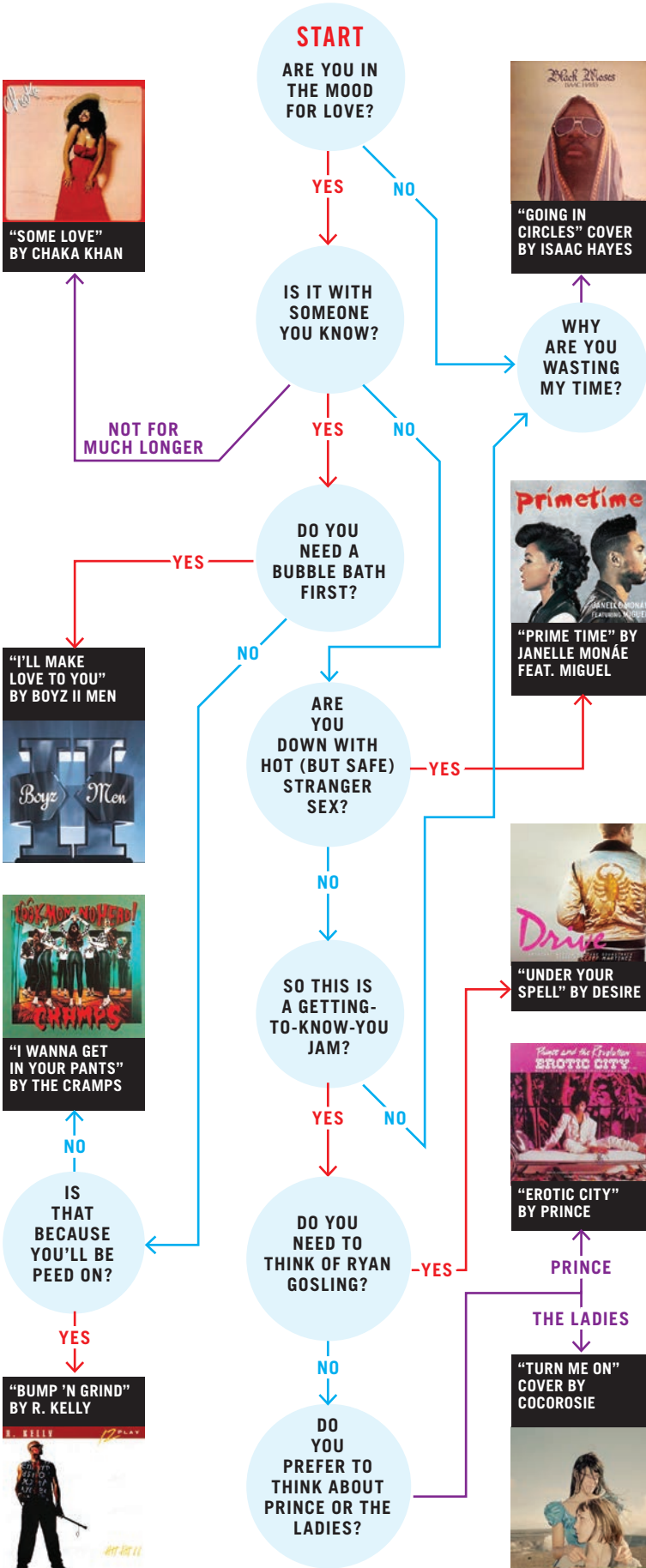
KAHNOODLE = TAYLOR SWIFT

Beneath that frail bone structure, peppy grin, wholesome image, and translucent skin lies a vast and unsettling disappointment, waiting to pounce and smother the world of light. Kahnoodle is an app for "commitment couples," i.e. partners who are energetically bored, not-so-secretly sad, and scandalously imagination-deprived. Send push notifications to initiate sexy time, fill each other's "love banks," and earn "Koupons" that entitle the bearer to redeem weekend movie nights, budget candlelit dinners, and much-needed oral. Because nothing says romantic like "the phone told me to." Kute.



Bedroom jams

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WANGECHI MUTU, "KIBABA ORIGINAL" FROM THE KIBABA SERIES, 2012, MIXED MEDIA, COURTESY SUSANNE VIELMETTER LOS ANGELES PROJECTS; PHOTO: ROBERT WEDEMEYER

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SEX + MUSIC NIGHTLIFE LUTHER PLAYS SATURDAY/28

Hail, Luther

BY MARKE B.
marke@sfbg.com



SUPER EGO The music has changed. It's OK! The music is great. Let me tell you about Luther.

Since about 2005 — with the rise of the iPod, the laptop DJ, and then the vinyl resurgence — there's been an electrifyingly diverse homosexual dance music scene. A not-so-underground-anymore network of adventurous queer jockeys rings the globe, slicing bleeding edge techno through juicy throwback electro-funk, trancey melodic house, and uncanny contemporary disco.

But for most outside this scene, the stereotype of "gay house" persists: tacky, relentlessly pounding, veering from diva shriek to carnival whoosh in the twink of an shirtless eye. (Hilariously, we're actually so far from that sound right now that it's come into post-ironic vogue. Let's get soaking wet!)

The leather scene took a minute to glom onto the new possibilities of an expanded, sexier sound. But now it's at the forefront: **Folsom Street Fair** (Sun/29, www.folsomstreetfair.org) is now a major music festival, with an electro-pop focus. This year, dark duo Light Asylum, aching house nostalgists Hercules and Love Affair, Berlin technoist Boris, and classic house collagist Mark Moore of S'Express headline the fair amid all the floggings.

Filthy leather parties themselves are also sounding up: A couple of years ago, the mysterious entity known as **Luther** (www.thisisluther.com) began appearing at major North American fetish gatherings, its multiple members' identities obscured behind leather facemasks, bobbing in crisp, monochromatic uniforms behind the decks, like a ball-gagged Kraftwerk. The music is hard in an intelligent way: recent mix "Fist Putin" starts with a rework of "Crazy Train." Zip up your hip boots and hear for yourself with a new generation of nasty kids at the **Luther Shreds Folsom** party: Sat/28, 10pm-4am, \$15. 1192 Folsom, SF.

D-WYNN + STACEY HOTWAXX HALE

Two absolute legends from Detroit: D-Wynn, known for his work as R-Tyme, helped invent the deep-funk techno sound, while Stacey's slamming house energy hits all the

sweet spots. They're at the excellent Housepitality weekly.

Wed/25, 9pm, free before 11pm with RSVP at www.housepitalitysf.com, \$10 after. 1192 Folsom, SF. www.facebook.com/housepitalitysf

INDIAN SUMMER BLOCK PARTY

Um, holy crap. Twelve hours of outdoor dancing bliss from the Public Works, As You Like It, and Sunset crews — and here's the lineup:

Speedy J, Tiger and Woods, Henrik Schwartz, Midland, Woolfy, and a ton more stunners.

Sat/28, 2pm-2am, \$25 advance. Public Works, 161 Erie, SF. www.publicsf.com

INFAMOUS FOLSOM UNIFORM PARTY

Hot queer grrrl attack! Somebody call the cops ... and the firewomen ... also, a cowgirl and a road worker would probably do nicely. OK this night is more of the hot-hot leather and fetish variety of uniform, but whatever floats your kink boat. The Lexington Club's 10th annual dress-up night is coming hard upon us, with DJs Jenna Riot and Rapidfire.

Sat/28, 9pm, free. Lexington Club, 3464 19th St, SF. www.lexingtonclub.com

RAIME

Incredible, deviously dark duo from the UK seeks to "re-establish electronic composition as a physical and emotionally inquisitive force." Its quest includes hallucinatory grooves and mounting an effects-laden wower of an audiovisual experience that's earned Raime raves. Let's have a black celebration.

Sat/28, 10pm, \$15. Balancoire, 2565 Mission, SF. www.tinyurl.com/raimesf

DEVIANTS ADULT ARCADE

A Folsom Street Fair party that actually starts within the fair itself (a pervert pop-up!) and takes over two neighboring clubs and a huge outdoor space. Oh yes, the raucous hip-kinky Deviants party is back and whippier than ever. Hard-driving Russian DJ Boris (don't boycott, he's a homophile!) headlines, with Matrixxman, Olga T., Aaron Clark, and the Hard French soul and Honey Soundsystem techno crews. Hot slots await.

Sun/29, 4:30pm-2am, \$25-\$35. 314 11th St., SF. deviants.eventbrite.com **SFBG**

MUSIC LISTINGS

WEDNESDAY 25

ROCK

Bottom of the Hill: Books on Fate, Ghost Town Jenny, River Shiver, 8:30 p.m., \$10.
Brick & Mortar Music Hall: Love Dimension, Electric Magpie, Mario Delia, DJs Joel Gion & Al Lover, 9 p.m., \$5.
Hemlock Tavern: Bell Witch, Badr Vogu, Larvae, Abstracter, 8 p.m., \$8.
Independent: Blue Sky Black Death, Sister Crayon, Real Magic, 8 p.m., \$12-\$14.
Milk Bar: Joshua Cook/ The Key of Now, Jacktones, Jam, 8:30 p.m., \$2.
Slim's: Cellar Doors, Sandy's, Eagle, 8 p.m., \$10.

DANCE

Cafe: "Sticky Wednesdays," 8 p.m., free.
Cat Club: "Bondage A Go Go," 9:30 p.m., \$5-\$10.
Club X: "Electro Pop Rocks: Animalistic - A Wild Things Jungle," 9 p.m., \$10-\$20.
DNA Lounge: Mount Kimbie, Jonwayne, D33J, 9 p.m., \$17.50-\$20.
Edinburgh Castle: "1964," 10 p.m., \$2.
Elbo Room: "Bodyslock," 9 p.m., \$7.
F8: "Housepitality," 9 p.m., \$5-\$10.
Harlot: "Qool," 5 p.m.
Lookout: "What?," 7 p.m., free.
Madrone Art Bar: "Rock the Spot," 9 p.m., free.
Q Bar: "Booty Call," 9 p.m., \$3.

ACOUSTIC

Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Hotel Utah: Chris Trapper, Robert Gillies, 8 p.m., \$10.
Plough & Stars: Toast Inspectors, 9 p.m.

JAZZ

Amnesia: Gaucho, Eric Garland's Jazz Session, Amnesiacs, 7 p.m., free.
Boom Boom Room: Bjelde & Bros., 9:30 p.m., \$5.
Burritt Room: Terry Disley's Rocking Jazz Trio, 6 p.m., free.
Le Colonial: Cosmo Alleycats, 7 p.m., free.
Martuni's: Tom Shaw Trio, 7 p.m., \$7.
Revolution Cafe: Michael Parsons Trio, 8:30 p.m.
Savanna Jazz Club: "Cat's Corner," 9 p.m., \$10.
Top of the Mark: Ricardo Scales, 6:30-11:30 p.m., \$5.
Yoshi's San Francisco: Jason Marsalis Vibes Quartet, 8 p.m., \$21-\$25.

INTERNATIONAL

BeatBox: "Salsa-XS," queer salsa night, 8 p.m.
Bissap Baobab: Timba Dance Party, 10 p.m., \$5.
Cafe Cocomo: "Bachatalicious," 7 p.m., \$5-\$10.
Pachamama Restaurant: "Cafe LatinoAmericano," 8 p.m., \$5.

BLUES

Biscuits and Blues: Craig Horton, 8 & 10 p.m., \$15.
Royal Cuckoo: Big Bones & Chris Siebert, 7:30 p.m., free.

THURSDAY 26

ROCK

Amnesia: "Mods v. Rockers," 9 p.m., \$5.
Boom Boom Room: Acorn Project, Feral Fauna, 9:30 p.m., \$8-\$10.
Bottom of the Hill: Burning of Rome, B. Hamilton, Once & Future Band, 9 p.m., \$10.
Chapel: Suzanne Sundfør, Big Eagle, 9 p.m., \$12-\$15.
S.F. Eagle: Folsom Weekend Kickoff Party, w/ Ethel Merman Experience, Whoa Nellies, 9 p.m., \$8.
Hemlock Tavern: White Cloud, Fine Points, Dylan Shearer, 8:30 p.m., \$6.
Knockout: Wild Eyes, Occult Wisdom, Heavy Action, 9:30 p.m., \$7.
Milk Bar: Hangover Brigade, Moonlight Orchestra, Cassandra Farrar & The Left Brains, 8:30 p.m., \$8.
Rickshaw Stop: Breakdown Valentine, Flaamingos, I Am Animal, 8 p.m., \$10.
Three Parkside: Sweat Lodge, Industrial Priest Overcoats, Snit, 9 p.m., \$7.

DANCE

1015 Folsom: "A Light in the Attic," 10 p.m., \$10-\$15.
Abbey Tavern: DJ Schrobi-Girl, 10 p.m., free.
Asiento: Charlie Prowler, benefit for Mutiny Radio, 9 p.m., free.
Audio Discotech: "Phonic," 9:30 p.m.
Aunt Charlie's Lounge: "Tubesteak Connection," 9 p.m., \$5-\$7.
BeatBox: "Jukebox," 9 p.m., \$10.
Cafe: "¡Pan Dulce!," 9 p.m., \$5.
Cat Club: "Throwback Thursdays," 9 p.m., \$6 (free before 9:30 p.m.).
Cellar: "XO," 10 p.m., \$5.
Club X: "The Crib," 9:30 p.m., \$10, 18+.
Elbo Room: "Afrolicious," 9:30 p.m., \$5-\$8.
Lone Star Saloon: Raunch: Folsom Weekend Kickoff Party, 9 p.m.
Lookout: "Cub Camp S.F.," 9 p.m., \$5.
Madrone Art Bar: "Night Fever," 9 p.m., \$5 after 10

p.m.
Q Bar: "Throwback Thursday," 9 p.m., free.
Raven: "1999," 8 p.m., free.
Stud: "Porno: Folsom Edition," 8 p.m., \$10-\$15.
Temple: "Solid," 10 p.m., \$10.
Tunnel Top: "Tunneltop," 10 p.m., free.
Underground SF: "Bubble," 10 p.m., free.
Vessel: "Base: Local Label Night," 10 p.m., free with RSVP.

HIP-HOP

Eastside West: "Throwback Thursdays," 9 p.m., free.
EndUp: "Cypher," 10 p.m., \$5-\$10.
John Colins: "#Quattro," 9 p.m.
Skylark Bar: "Peaches," 10 p.m., free.

ACOUSTIC

Atlas Cafe: Bluegrass & Old-Time Music Jam Session, 8-10 p.m., free.

Hotel Utah: Addie & The Subtrax, Amy Matarazzo, Seapora & Mikus, 9 p.m., \$10.
Plough & Stars: John Caufield & Friends, 9 p.m.

JAZZ

Bottle Cap: North Beach Sound, 7 p.m., free.
Cafe Claude: Nova Jazz, 7:30 p.m., free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30 p.m.
The Royal Cuckoo: Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Savanna Jazz Jam, 7:30 p.m., \$5.
Top of the Mark: Stompy Jones, 7:30 p.m., \$10.
Yoshi's San Francisco: Jeff Lorber Fusion, 8 p.m., \$25.

INTERNATIONAL

Bissap Baobab: "Pa'Lante!," 10 p.m., \$5.
Cafe Cocomo: La Fuerza Gigante, DJ Good Sho,

8 p.m., \$12.
Pachamama Restaurant: "Jueves Flamencos," 8 p.m., free.
Red Poppy Art House: Dúo del Sol, 7:30 p.m., \$10-\$15.
Verdi Club: Verdi Club Milonga, 9 p.m., \$10-\$15.

BLUES

Biscuits and Blues: Tommy Odetto Group, 8 & 10 p.m., \$15.
Saloon: T-Wrex & The Primitive Rhythm, 4 p.m.; Cathy Lemons, 9:30 p.m.

EXPERIMENTAL

Luggage Store: Fred Frith & Phillip Greenlief Duo, 8 p.m., \$6-\$10.

CONTINUES ON PAGE 36 >>

TUPELO
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TRIVIA W SAL
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THURS 9/26
GIGI AMOS 9PM

FRI 9/27
MARSHALL LAW 9PM

SAT 9/28
SINISTER DEXTER 9PM

SUN 9/29
CHRIS FORD BAND 9PM

MON 9/30
BRIAN KEENEY AND FRIENDS 9PM

TUES 10/1
DANCE KARAOKE W DJ PURPLE

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WEDNESDAY 9.25
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THURSDAY 9.26
DANCE KARAOKE WITH DJ PURPLE

FRIDAY 9.27
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8-10 PM! DRINK SPECIALS AND MUSIC BY SAKÉ ONE/VINROC/THE WHOOLIGAN
AT 10 P.M. **DA FACTORY** - THE URBAN LATINO THROWBACK PARTY WITH DJS LANDO 1 AND DVS

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Something Dreamy

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Friday, September 27
6-8:45 pm
FREE EVENTS

Fees apply for galleries, special exhibitions, dining, and cocktails.

deyoungmuseum.org/fridays

Images (clockwise from top left): Photograph by Adrian Arias; photograph by Freda Banks; photographs by Justine Highsmith; photograph by Marissa Sonkin; © Fine Arts Museums of San Francisco

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MUSIC LISTINGS

CONT>>

FRIDAY 27

ROCK

Bottom of the Hill: Finish Ticket, Holychild, Ghost (tet), 9:30 p.m., \$12-\$14.
Cafe Du Nord: Inciters, Rue '66, Invisible Cities, 9 p.m., \$10.
Chapel: Autumn Defense, Bart Davenport, 9 p.m., \$15.
El Rio: Galloping Sea, DJ Emotions, 10 p.m., free.
Hemlock Tavern: Synthetic ID, Manatee, Cold Beat, The Riflemen, 8:30 p.m., \$7.
Hotel Utah: Pebble Theory, On Telegraph, Jimbo Scott & The Hot Mess, 9 p.m., \$9.
Knockout: Fadeaways, Dukes of Hamburg, 7 p.m., \$5.
Mezzanine: Peter Hook & The Light, Slaves of

Venus, 8 p.m., \$25.
Neck of the Woods: Mister Loveless, Cannons & Clouds, The Hundred Days, 8 p.m., free.
Thee Parkside: Acid King, Black Cobra, Buffalo Tooth, 9 p.m., \$12-\$14.

DANCE

1015 Folsom: Lapalux, Evian Christ, Kode9, DJ Rashad, Ikonika, 10 p.m., \$17-\$22.50 advance.
4Fourteen: "Helix 4th Fridays," 10 p.m., \$20.
BeatBox: "Haus of Stiel," 10 p.m., \$15-\$20.
Cafe Flore: "Kinky Beats," 10 p.m., free.
Cafe: "Boy Bar," 9 p.m., \$5.
Cat Club: "Dark Shadows," 9:30 p.m., \$7 (\$3 before 10 p.m.).
Elbo Room: Pharmakon, DBC, DJs Santa Muerte & Chauncey CC, 10 p.m., \$8-\$15.
EndUp: "Fever," 10 p.m., free before midnight.
F8: "Vintage," 5 p.m., free; "Hidden Measure," 9 p.m., \$5 advance.
Factory: Recon Full Fetish, Official Folsom Street

Fair dance party, 10 p.m., \$30-\$40.
Lookout: "HYSL," 9 p.m., \$3.
Madrone Art Bar: "I the '90s," 9 p.m., \$5.
Mighty: Dusty Rhino After Burn, 10 p.m., \$15-\$17.50 advance.
Milk Bar: Planet Booty, 8th Grader, dudha.us, 9:30 p.m., \$10.
Monarch: A-me, Solar, DJ M3, Job Jobse, 9:30 p.m., \$15-\$20.
Powerhouse: Steam Does Folsom, 9 p.m., \$8.
Project One: "Rouge," 9 p.m., \$5.
Public Works: Bearracuda: Folsom Street Friday, 9 p.m., \$20 advance.
Q Bar: "Pump: Worq It Out Fridays," 9 p.m., \$3.
Truck: "Satisfucktory," 9 p.m., free.
Underground SF: "Bionic," 10 p.m., \$5.
Vessel: "Project X," 10 p.m., \$10-\$30.
Wish: "Bridge the Gap," 6-10 p.m., free.

HIP-HOP

EZ5: "Decompression," 5-9 p.m.

John Collins: "#Flow," 10 p.m., free before 11 p.m.

ACOUSTIC

Bazaar Cafe: The Shut-Ins, 7 p.m.
Plough & Stars: Culann's Hounds, 9 p.m.

JAZZ

Rite Spot Cafe: Project: Pimento, 9 p.m., free.
Royal Cuckoo: Jules Broussard, Danny Armstrong, and Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Carol Luckenbach, 7:30 p.m., \$8.
Top of the Mark: Black Market Jazz Orchestra, 9 p.m., \$10.
Yoshi's San Francisco: Nick Colionne, 8 & 10 p.m., \$21-\$26.

INTERNATIONAL

Amnesia: Baxtalo Drom, 9 p.m., \$5-\$10.
Bissap Baobab: "Paris-Dakar African Mix Coupe

Decale," 10 p.m., \$5.
Cafe Claude: Trio Garufa, 7:30 p.m., free; Trio Garufa, 7:30 p.m., free.
Cafe Cocomo: Taste Fridays, 7:30 p.m., \$15.
Pachamama Restaurant: Fito Reinoso, 7:30 & 9:15 p.m., \$15-\$18.
Ramp: "Samba Soirée," 6 p.m.
Red Poppy Art House: Claudio Santome, 7:30 p.m., \$10-\$15.

BLUES

Biscuits and Blues: Shane Dwight, 8 & 10 p.m., \$20.
Cafe Royale: Allister's Chicago Blues Jam, 9 p.m.

EXPERIMENTAL

Center for New Music: A/B Duo, 6 p.m., \$10-\$20.

FUNK

Boom Boom Room: Sophistafunk, Wicked Mercies, Trio Subtonic, 9:30 p.m., \$10-\$15.
Brick & Mortar Music Hall: Angelo Moore & The Brand New Step, A Million Billion Dying Suns, Rondo Brothers, 9 p.m., \$12-\$15.

SATURDAY 28

ROCK

Bender's: Lost Puppy, Pineapple Princess, 10 p.m., \$5.
Bottom of the Hill: Teenage Bottlerocket, Queens, Copyrights, 9:30 p.m., \$15.
Chapel: Kelley Stoltz, Mantles, Sopwith Camel, 9 p.m., \$12-\$15.
El Rio: Dialectic, Tall Sheep, Kaizok, 9 p.m., \$5-\$10.
Hemlock Tavern: Wrong Words, Once & Future Band, City Deluxe, 9:30 p.m., \$7.
Make-Out Room: Victory, Blue-Eyed Son, 7:30 p.m., \$8.
Slim's: Mermen, screening of documentary *Discovering Mavericks*, 9 p.m., \$20.
Thee Parkside: Electric Shepherd, El Topo, Sweet Chariot, 3 p.m., free.

DANCE

111 Minna Gallery: "Barracuda," 10 p.m., \$5.
Audio Discotech: Droog, Pedro Arbulu, MFYRS, 9:30 p.m.
Balancoire: Raime, Josh Cheon, Austin Cesear, TDM, 10 p.m., \$12-\$15 advance.
Cafe Du Nord: "Dark Room," 9:30 p.m., \$15.
Cafe Flore: "Bistrotheque," 8 p.m., free.
Cat Club: "Villainy: The Dance Club with a Dark Side," 9:30 p.m., \$5-\$8.
Club X: Aftershock, Magnitude after-party (starts 4 a.m. Sunday morning), \$20-\$40.
DNA Lounge: "Bootie S.F.," 9 p.m., \$10-\$15.
S.F. Eagle: "Sadistic Saturdays," Fourth Saturday of every month, 10 p.m., free.
Elbo Room: "The Revival: 25 Years of Acid Jazz," 10 p.m., \$10-\$15.
EndUp: Shangri-La, 10 p.m., \$15-\$20.
F8: Luther: Folsom 2013, 10 p.m., \$15-\$20 advance.
Factory: Magnitude, 9 p.m., \$90 advance.
Infusion Lounge: "Set," 10 p.m., \$20.
Lexington Club: "10th Annual Infamous Uniform Party," 9 p.m., free.
Lone Star Saloon: "Bearometer: Leather Edition," 9 p.m.
Lookout: "Bounce!," 9 p.m., \$3; "Pop the Zipper!: Pre-Folsom Party," w/ DJ Chi Chi LaRue, 9 p.m., \$5.
Madrone Art Bar: "Blunted Funk," 9 p.m., \$5.
Mezzanine: Falcon & Raging Stallion Studios Annual VIP Party, 8 p.m., free.
Milk Bar: "Spilt Milk," 7 p.m., \$5.
Monarch: "Lights Down Low," 10 p.m., \$15-\$20.
Public Works: "Indian Summer Block Party," 2 p.m., \$20-\$40.
Qi Ultra Lounge: V Is for ... Virgins in Leather, Lesbian leather party, 9 p.m.
Rickshaw Stop: "Club 1994," 10 p.m., \$10-\$20.
Stud: "Growl: Official Bearwww Leather Party," 9 p.m., \$5.
Temple: "Life," 10 p.m., \$20.
Truck: "Throttle," 9 p.m., free.

HIP-HOP

Brick & Mortar Music Hall: Black Milk, 9 p.m., \$15.

ACOUSTIC

Atlas Cafe: Craig Ventresco & Meredith Axelrod, 4-6 p.m., free.

Elbo Room

WED 9/25 9PM \$7

BODYSHOCK
A NIGHT OF BELGIAN NEW BEAT & EBM
MARK PISTEL
(CONSOLIDATED/MEAT BEAT MANIFESTO)
AND BEN STOKES (DHS)
RESIDENT DJS
BLK RAINBOW & CRACKWHORE

THU 9/26 9:30PM \$5 B4 10:30 \$8 AFTER

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WITH DJS/HOSTS
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120 MINUTES
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vs NO DOUGH DUB

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TUE 10/1 9PM \$6

DOWN & OUTLAWS
DOWN DIRTY SHAKE
WAG

WED 10/2 9PM \$8

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MICHAEL MARSHALL
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UPCOMING

THURS 10/3 AFROLICIOUS
FRI 10/4 SLAYERS CLUB: NVO
SAT 10/5 SAT NITE SOUL PARTY
SUN 10/6 DUB MISSION: DJ SEP

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THE BOTTOM OF THE HILL

WEDNESDAY SEP 25 2013 8:30PM \$10-21+

BOOKS ON FATE
GHOST TOWN JENNY
RIVER SHIVER

THURSDAY SEP 26 2013 8:30PM \$10-21+

THE BURNING OF ROME
B. HAMILTON
ONCE AND FUTURE BAND

FRIDAY SEP 27 2013 8:30PM \$12/14-AA

FINISH TICKET
HOLYCHILD
EP release
GHOST (TET)
EP release
Quartet version of GHOST AND THE CITY

SATURDAY SEP 28 2013 8:30PM \$15-AA

TEENAGE BOTTLEROCKET
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THE QUEERS
THE COPYRIGHTS

TUESDAY OCT 1 2013 8:30PM \$8-21+

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INDIANNA HALE
MARK JOSEPH & THE MISSING PIECES
ODD BIRD

THU OCT 3

O PRESIDENTE
THE SHE'S
METACOMET

FRI OCT 4

THE SLIPPERY SLOPE
KEYSER SOZE
THE HUMIDORS

SAT OCT 5 8:30PM

SARGENT HOUSE TOUR...
AND SO I WATCH YOU FROM AFAR
CO-HEADLINING
TTNG
EX-THIS TOWN NEEDS GUNS
MYLETS

SAT OCT 5 NOON

Northern California Peace Corps Assoc.
SURREAL ESTATE
WAITING ROOM
HEATHER STRANGE
SARAH JAYE

TUE OCT 8

SUGAR PONIES
LUCAS OHIO PATTE
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FRIDAY SEPT 27 · 9PM
PETER HOOK
& THE LIGHT



PERFORMING NEW ORDER'S
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SATURDAY SEPT 28 · 8PM
FALCON & RAGING
STALLION
STUDIOS ANNUAL FREE VIP PARTY



FRIDAY OCTOBER 4 · 9PM
FEHRPLAY
JEREMY OLANDER



SATURDAY OCT 5 · 8:30PM
YOUTH LAGOON



FRIDAY OCT 11 · 8PM
LEBOWSKI FEST
W/ EXTRA ACTION MARCHING BAND



10.17 YO GOTTI · YG · CASH OUT
10.18 FRED FALKE · THE KNOCKS
10.19 1-800-DINOSAUR (JAMES BLACK DJ SET)
10.20 SPECTRUM
10.24 RAHEEM DEVAUGHN
10.25 VITALIC
10.26 REMEDY HALLOWEEN
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OPINION

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MUSIC

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FILM

CLASSIFIEDS

MUSIC LISTINGS

Center for New Music: Mobius Trio, 8 p.m., \$10-\$15.
Plough & Stars: Old Belle, 9 p.m.

JAZZ

Rite Spot Cafe: Mr. Lucky & The Cocktail Party, 9 p.m., free.
Savanna Jazz Club: Bryan Girard/Wayne Fettig Quartet, 7:30 p.m., \$8.

INTERNATIONAL

1015 Folsom: "Pura," 9 p.m., \$20.
Bissap Baobab: "Paris-Dakar African Mix Coupe Decale," 10 p.m., \$5.
Boom Boom Room: La Gente, Non Stop Bhangra DJ Jimmy Love, 9:30 p.m., \$10-\$15.
Cafe Cocomo: Avance, DJ Luis Medina, 8 p.m., \$15.
El Rio: "Mango," 3 p.m., \$8-\$10.
Make-Out Room: "El SuperRitmo," 10 p.m., \$5.
Pachamama Restaurant: Peña Eddy Navia & Pachamama Band, 8 p.m., free.
Red Poppy Art House: Sol Tevel, 7:30 p.m., \$10-\$15.
Yoshi's San Francisco: Arsenio Rodriguez Project, 8 & 10 p.m., \$25-\$45.

BLUES

Biscuits and Blues: Earl Thomas & The Blues Ambassadors with Tia Carroll, 7:30 & 10 p.m., \$24.

FUNK

Independent: Monophonics, AM & Shawn Lee, DJ B.Cause, 9 p.m., \$20.

SOUL

Edinburgh Castle: "Nightbeat," 9 p.m., \$3.
Royal Cuckoo: Freddie Hughes & Chris Burns, 7:30 p.m., free.

SUNDAY 29

ROCK

Brick & Mortar Music Hall: Youth Code, Night Sins, Intimatchine, 9 p.m., \$10-\$12.
Cafe Du Nord: Hand of the Hills, Great Apes, 8 p.m., \$10-\$12.
El Rio: 3 Cards Down, Evil Beaver, Kittenhead, 8 p.m., \$6.
Hotel Utah: Life Leone, Kongos, Hello Echo, 8 p.m., \$6.
Make-Out Room: Night Drives, Little Heart, Windham Flat, 7:30 p.m., \$8.
Rickshaw Stop: Zorge, Tinavie, Kiwi Time, 7 p.m., \$35-\$45.

DANCE

440 Castro: "Sunday Furry Sunday," 4-10 p.m., \$1.
BeatBox: Climaxx: Folsom After Hours, (starts 3 a.m. Monday), \$20-\$25; Deviants: Adult Arcade, Official closing party of the Folsom Street Fair, 4:30 p.m., \$25-\$35.
Elbo Room: "Dub Mission," 9 p.m., \$6.
EndUp: "T.Dance," 6 a.m.-6 p.m.; "Strictly Soul," 8 p.m.
F8: "Stamina Sundays," w/ guest DJ Robin Weber, 10 p.m., free.
Holy Cow: "Honey Sundays," 9 p.m., \$5-\$10.
Knockout: "Sweater Funk," 10 p.m., free.
Lookout: "Jock," Sundays, 3-8 p.m., \$2.
Ocean Beach: "Silent Frisco: Ocean Beach," w/ Mark Farina, J-Boogie, 1 p.m., \$25.
Q Bar: "Gigante," 8 p.m., free.
Qi Ultra Lounge: Drtybtch, 7 p.m., \$10.
Stud: Massive: Folsom 2013 Edition, 6 p.m., \$5.
Temple: "The Gift," 9 p.m., \$20-\$40.

HIP-HOP

Boom Boom Room: "Return of the Cypher," 9:30 p.m., free.
SOMA StrEat Food Park: "The Beat Down: Summer Beats & Eats," 11 a.m.-5 p.m.

ACOUSTIC

Amnesia: Emily Jane White, Spectre Spectre, King Woman, 9 p.m., \$7-\$10.
Bazaar Cafe: Hill People, Cara Sarelli, 6 p.m.
Lucky Horseshoe: Sunday Bluegrass Jam, 4 p.m., free.
Plough & Stars: Seisiún with John Sherry & Kyle Thayer, 9 p.m.
St. Luke's Episcopal Church: Roem Baur, 5 p.m., free.

JAZZ

Red Poppy Art House: Terrence Brewer Trio with Dmitri Matheny, 7:30 p.m., \$10-\$15.
Revolution Cafe: Jazz Revolution, 4 p.m., free.
Royal Cuckoo: Lavay Smith & Chris Siebert, 7:30 p.m., free.

INTERNATIONAL

Bissap Baobab: "Brazil & Beyond," 6:30 p.m., free.
Yoshi's San Francisco: Rana Farhan, 7 p.m., \$30-\$35.

BLUES

Biscuits and Blues: Golden Gate Blues Society IBC Regional Final, 5 p.m., \$20.

EXPERIMENTAL

San Francisco Community Music Center: T.D.

Skatchit & Company, 8 p.m., \$10-\$20.

MONDAY 30

ROCK

Elbo Room: Secret Secretaries, Saturn Cats, CIVC, 9 p.m., \$6.
Knockout: CCR Headcleaner, Life Stinks, 9 p.m., \$5.

DANCE

DNA Lounge: "Death Guild," 9:30 p.m., \$3-\$5.
Underground SF: "Vienetta Discotheque," 10 p.m., free.

ACOUSTIC

Amnesia: Earl Brothers, 9 p.m., free.

Chieftain: Wrenboys, 7 p.m., free.
Milk Bar: Scott Mickelson, Dan Coyle, Jordan Carp, Ash Thursday, 7 p.m.

REGGAE

Skylark Bar: "Skylarking," 10 p.m., free.

SOUL

Madrone Art Bar: "M.O.M. (Motown on Mondays)," 8 p.m., free.

TUESDAY 1

ROCK

Amnesia: Major Powers & The Lo-Fi Symphony, 9 p.m.
Bottom of the Hill: Sweat Lodge, Balms, Cairn,

9 p.m., \$8.
Brick & Mortar Music Hall: Holly Miranda, There's Talk, Evil Eyes, 9 p.m., free.
Elbo Room: Down & Outlaws, Down Dirty Shake, Wag, 9 p.m., \$6.
Hemlock Tavern: Peach Kelli Pop, Meat Market, Shanghais, 8:30 p.m., \$7.
Hotel Utah: Del-Lords, 8 p.m., \$12-\$15.
Knockout: Permanent Collection, Useless Eaters, Mane, DJ Ack Ack Ack, 9:30 p.m., \$7.
Rickshaw Stop: Young Galaxy, Mister Lies, Silver Swans, 8 p.m., \$12.

DANCE

Aunt Charlie's Lounge: "High Fantasy," 10 p.m., \$2.
Monarch: "Soundpieces," 10 p.m., free-\$10.
Q Bar: "Switch," 9 p.m., \$3.
Underground SF: "Shelter," 10 p.m., free.

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ARTS + CULTURE



DAWSON DANCE
SF'S CHRISTOPHER
DEVITA

PHOTO BY TOMMI CAHILL

BY RITA FELCIANO
 arts@sfbg.com

DANCE It's still early in the new season, yet two programs this past weekend offered worthwhile perspectives on new dance. "New" in this case doesn't necessarily indicate right out of the oven, but the pieces were novel to these eyes, and more importantly, they looked fresh and left behind a pleasant aftertaste.

Every year Dance Mission Theater schedules two first-come, first-serve choreographer showcases, one in the fall, the other in the spring. Rarely have these evenings been a complete washout. Sure, you get the occasional novice who yet has to find a way to navigate the space (this time, that spot belonged to Erica Pinigis' *A Small and Rapid Sorrow*). In the only other single-dancer piece, Todd Eckert's hermetic *Sole Soul* felt like it was channeling someone being imprisoned without any possibility of escape.

The evening started on a ghostly note and ended with a paean to percussive feet. Megan Finlay's *Blood will have Blood* looked suspiciously as if it were inspired by *Macbeth*, in the way that the man of the house was repeatedly attacked by something that nobody else could see. The piece, though a little thin, had a good sense for building suspense, starting on a comedic note but quickly becoming sinister.

Una Fusion de Percusiones' snappy and friendly competition between Vanessa Sanchez and Arturo Flores delighted with its sense of freedom and discipline. While Flores mainly stuck to Mexican-flavored heel work, Sanchez spiced hers up with jazz and tap.

San Mateo's Monsoon Dance Company brought a group of pre-teen girls in an exceedingly simple but enthusiastically performed *Deva Ganesha*, a Bollywood-style homage to the pot-bellied Indian god. Natasha Carlitz and Erika Tingey, all in white, wove their trajectories through pathways delineated by white balloons. If there was a subtext, as *Subtext* implied, it escaped me.

A trio of Afro-Caribbean danc-

Bright future



Two shows yield exciting glimpses at emerging choreographers

ers — Adonis Damian, Jose Carlos Alarcon, and Delvis Savigne Frinon — excelled in *Reggaeton Fusion's* mostly unison choreography that benefited from these fine dancers' skill, energy, and collaboration. They returned later in Ramón Ramos Alayo's *Untitled*, which might have been a preview excerpt of a new piece Alayo will premiere in November. Set very closely to a lushly romantic orchestra score, the work featured dancers who kept the choreography aloft.

ONCE UPON A MATTRESS

You can't blame choreographer Gregory Dawson for calling his newly minted hourlong septet *fabbrica materasso d'argento*. It is a lot more euphonious, and mysterious, than "silver mattress factory," which refers to the metallicity painted walls of Zaccho Dance Theater's home, a former Serta

manufacturing facility.

Though badly in need of better seating facilities, the space is becoming popular as a performance venue. But it has never looked better than in Dawson's intelligent and spacious choreography, bathed in Patrick Toebe's bluish lighting design that highlighted the performers one minute before swallowing them up the next.

Dawson, a former member of Alonzo King Lines Ballet, decamps for Italy — he is also a mosaic artist — for extended periods of time. For a choreographer, *fabbrica* is a major achievement, mesmerizing, puzzling yet ultimately convincing. Of course, he carries within him much of what he learned during his 18-year tenure with King. But he made the fractured lines, the fierce attacks, and the collage approach his own.

There are moments when you began to wonder where what looked like independent units were going, besides showcasing excellent dancers at their best. But in the end the pieces came together. It felt like a veil had been yanked away and, all of a sudden, you clearly saw what had been a journey for these six dancers after all. The exception was Jeffrey Van Sciver, who after an astoundingly virtuosic yet

silken solo, performed in a diaphanous white skirt that beautifully set off his dark skin, simply disappeared. Why? Was his presence a guiding force no longer needed? Dramaturgically, this seemed weak.

Dawson brilliantly balanced the vigorous, individualized center-space dancing with a haunting pictorial quality, in which the performers devolved into black silhouettes against the silver coated black wall. Moving friezes, they melted away.

Alton San Giovanni's tempestuous score excellently supported the choreography. The dancers: Jordan Drew, Oliver Shock, Ilaria Guerra, Christopher DeVita, Jessica Wagner, Isaiah Bindel, and, of course, Van Sciver — who next month is starting his first season with Lines Ballet — performed at the top of their impressive abilities. I want to see them again. **SFBG**

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She has had it

SF Opera mounts 'Dolores Claiborne'

BY MARKE B.
marke@sfbg.com

STAGE Oh, the drama. Three weeks before *Dolores Claiborne* — the 1992 Stephen King thriller transformed by composer Tobias Picker and librettist JD McClatchy into a two-and-a-half-hour opera — was set to premiere, mezzo-soprano Dolora Zadjic bowed out, citing knee problems. She was singing Dolores. Whoever could learn this exhausting part in 21 days?

By divine luck, gifted and game soprano Patricia Racette was here to perform in another SF Opera production, Arrigo Boito's 1867 *Mephistofele*. Racette burst unannounced into the packed press conference addressing her acceptance of the part, a tornado of scarves, with a loud, "Speak of the devil!" She had sung Picker's music before. She was quick to pick things up. And how different was a mezzo-soprano from a soprano, anyway?

As it turns out, quite a bit. Right off the bat, I will say the Sept. 18 premiere of the opera was energetic, disturbing, visually stunning, and, at several moments, ethereally beautiful. All your favorite lines are there ("I get to say 'shit'!" Racette exclaimed with glee at the presser), although the cuss words don't make it to the supertitles, so delicate are we. The fantastic cast members sang for their lives, and conductor George Manahan led the orchestra nimbly through the thicket of Picker's score, which held several delightful surprises, including eerie whistles and shivery cinematic effects. The staging was brilliant — using video projections and multiple-tier trickery, a series of sets within sets opened up, playing off the story's flashback-filled timeline.

And Racette nails it. As King wrote it, however, this tragedy of a feisty Maine woman burdened with misfortune and accident is an affecting character study set in an atmosphere of uncanny dread and dark humor. Yet Picker and McClatchy have decided to focus on plot, rather than psychological complexity. There really isn't too much plot here, though, so we get a lot of repetition. What plot there is sometimes twists



PATRICIA RACETTE AS DOLORES CLAIBORNE. PHOTO BY CORY WEAVER

and shocks, but it's not particularly expansive. Feminist attitudes are struck, but everyone's a feminist when it comes to a woman being beaten by an icky husband (macho, well-voiced Wayne Tiggs) who's sexually molesting her sweet daughter (the wonderful Susannah Biller, who kills it in an unhinged aria). That molestation is strikingly staged, Dolores' revenge is exacted during an eclipse, and there's a bit of other mystery, which is tidily cleared up.

But the real action's in the vertiginous moods of the tale, and Picker's score can't seem to find them. Picker's part of a generation of American composers that traffics unselfconsciously in cinematic horror, high camp, tacky Americana, and other contemporary modes, but that doesn't mean he's necessarily good at all of them. I think Dolores' imperious employer, Vera Donovan (Elizabeth Futral, giving her all, singing "Sometimes being a bitch is all a woman has to hold on to") is meant to be part Norma Desmond, part Nancy Reagan, but she ends up more kitsch than camp — mostly because she's near-shrieking all the time.

Here's the only real problem with a production that may have been colored by shaky nerves. Often there are three sopranos — Vera, Dolores, and the daughter, Selena — tearing up the stage. That could be awesome (who doesn't love three anguished sopranos in an eclipse) but the vocal lines are so cartoonish at times they seem more parody of opera-singing than a natural extension of the drama. Every exclamation is punctuated by high note after high note. *Dolores Claiborne* is juicy and in many ways a triumph. And it will surely draw new audiences to the opera (opening night was bursting with gothic youth). They'll probably love it. But I'm afraid that their stereotypes about what opera sounds like might be confirmed. **SFBG**

DOLORES CLAIBORNE runs through Oct. 4.
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BAY-GUARDIAN



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Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For complete stage listings, see www.sfbg.com.

THEATER

OPENING

"Shocktoberfest 14: Jack the Ripper"
Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$25-35. Previews Thu/26-Sat/28, 8pm; Mon/30, 8pm. Opens Oct 3, 8pm. Runs Thu-Sat and Oct 29-30, 8pm. Through Nov 23. Thrillpeddlers presents their 14th annual Grand Guignol show, "a evening of horror, madness, spanking, and song."

BAY AREA

A Winter's Tale Bruns Amphitheater, 100 California Shakespeare Theater Way, Orinda; www.calshakes.org. \$35-72. Previews Wed/25-Fri/27, 8pm. Opens Sat/28, 8pm. Runs Tue-Thu, 7:30pm; Fri-Sat, 8pm (also Oct 19, 2pm); Sun, 4pm. Through Oct 20. Cal Shakes concludes its 2013 season with the Bard's fairy tale, directed and choreographed by sister team Patricia and Paloma McGregor.

ONGOING

Acid Test: The Many Incarnations of Ram Dass Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 8:30pm. Through Oct 12. Playwright Lynne Kaufman invites you to take a trip with Richard Alpert, aka Ram Dass (Warren David Keith) — one of the bigwigs of the psychedelic revolution and (with his classic book, *Be Here Now*) contemporary Eastern-looking spirituality — as he recounts times high and low in this thoughtful, funny, and sometimes unexpected biographical rumination on the quest for truth and meaning in a seemingly random life. Directed by Joel Mullennix, the narrative begins with Ram Dass today, in his Hawaiian home and partly paralyzed from a stroke, but Keith (one of the Bay Area's best stage actors, who is predictably sure and engagingly multilayered in the role) soon shakes off the stiff arm and strained speech and springs to his feet to continue the narrative as the ideal self perhaps only transcendental consciousness and theater allow. Nevertheless, Kaufman's fun-loving and extroverted Alpert is no saint and no model of perfection, which is the refreshing truth explored in the play. He's a seeker still, ever imperfect and trying for perfection, or at least the wisdom of acceptance. As the privileged queer child of a wealthy Jewish lawyer and industrialist, Alpert was both insider and outsider from the get-go, and that tension and ambiguity make for an interesting angle on his life, including the complexities of his relationships with a homophobic Leary, for instance, and his conservative but ultimately loving father. Perfection aside, the beauty in the subject and the play is the subtle, shrewd cherishing of what remains unfinished. *Note: review from an earlier run of this show.* (Avila)

Beautiful: The Carole King Musical Curran Theatre, 445 Geary, SF; www.shnsf.com. \$55-210. Tue-Sat, 8pm (also Sat and Oct 9 and 16, 2pm); Sun, 2 and 7:30pm (no evening show Oct 13 or 20). Through Oct 20. Pre-Broadway premiere of the musical about the legendary songwriter.

Band Fags! New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Oct 13. New Conservatory Theatre Center performs the West Coast premiere of Frank Anthony Polito's coming-of-age tale, set in 1980s Detroit.

"Bay One Acts Festival" Tides Theatre, 533 Sutter, SF; www.bayoneacts.org. \$20-40. Programs One and Two run in repertory Wed-Sun, 8pm. Through Oct 5. The 2013 BOA fest presents the world premieres of 13 short plays in partnership with 13 Bay Area theater companies.

BoomerAging: From LSD to OMG Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue, 8pm. Extended through Oct 29. Will Durst's hit solo show looks at baby boomers grappling with life in the 21st century.

Buried Child Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$20-60. Tue, 7pm; Wed-Sat, 8pm; Sun, 2:30. Through Oct 6. Magic Theatre performs a revival of Sam Shepard's Pulitzer-winning classic.



OMOZÉ IDEHENRE, MARGO HALL, AND L. PETER CALLENDER IN A WINTER'S TALE

PHOTO BY KEVIN BERNE

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Geezer Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Wed-Thu, 8pm; Sat, 8:30pm. Through Oct 26. Geoff Hoyle's hit solo show, a comedic meditation on aging, returns to the Marsh.

The Golden Dragon ACT's Costume Shop, 1117 Market, SF; www.doitliveproductions.com. \$15. Thu/26-Sat/28, 9:30pm. Do It Live! Productions presents Roland Schimmelpfennig's tragicomic take on globalization, set in and around an Asian restaurant.

Hedwig and the Angry Inch Boxcar Theatre, 505 Natoma, SF; www.boxcartheatre.org. \$27-43. Thu-Sat, 8pm. Open-ended. John Cameron Mitchell's cult musical comes to life with director Nick A. Olivero's ever-rotating cast.

Macbeth Fort Point, end of Marine Dr, Presidio of San Francisco, SF; www.weplayers.org. \$30-60. Thu-Sun, 6pm. Through Oct 6. We Players perform the Shakespeare classic amid Fort Point's Civil War-era fortress.

1776 ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-160. Tue-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Through Oct 6. American Conservatory Theater performs the West Coast premiere of Frank Galati's new staging of the patriotic musical.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. It seems a no-brainer. Not just the HBO series itself — that's definitely missing some gray matter — but putting it onstage as a drag show. *Mais naturellement!* Why was *Sex and the City* not conceived of as a drag show in the first place? Making the sordid not exactly palatable but somehow, I don't know, friendlier (and the canned a little cannier), Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha (already more or less a gay man trapped in a woman's body); Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixxie Carr as pent-up Charlotte. There's also a solid and enjoyable supporting cast courtesy of Cookie Dough, Jordan Wheeler, and Leigh Crow (as Mr. Big). That's some heavyweight talent trodding the straining boards of bar Rebel's tiny stage. The show's still two-dimensional, even in 3D, but noticeably bigger than your 50" plasma flat panel. (Avila)

The Shakespeare Bug Stage Werx Theatre, 446 Valencia, SF; www.killingmylobster.com. \$15-30. Thu/26-Sun/29, 8pm. Killing My Lobster in association with PlayGround perform Ken Slattery's world-premiere comedy.

To Sleep and Dream Z Below, 470 Florida, SF; www.therhino.org. \$15-30. Opens Wed/25, 8pm. Runs Wed-Sat, 8pm; Sun/29, 7pm; Oct 6, 3pm. Through Oct 6. Theatre Rhinoceros performs writer-director John Fisher's North Bay-set drama about the challenges of love.

The World's Funniest Bubble Show Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$8-11. Sun, 11am. Through Oct 27. Soapy, kid-friendly antics with Louis Pearl, aka "The Amazing Bubble Man."

BAY AREA

After the Revolution Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm.

Extended through Oct 6. Aurora Theatre opens its 22nd season with the Bay Area premiere of Amy Herzog's family drama.

All's Well That Ends Well Forest Meadows Amphitheater, 890 Bella, Dominican University of California, San Rafael; www.marinshake-speare.org. \$20-37.50. Presented in repertory through Sat/28; visit website for performance schedule. Marin Shakespeare Company continues its outdoor season with the Bard's classic romance.

Bonnie and Clyde Ashby Stage, 1901 Ashby, Berk; www.shotgunplayers.org. \$20-35. Wed/25-Thu/26, 7pm; Fri/27-Sat/28, 8pm; Sun/29, 5pm. Amorous outlaws and Depression-era rebels Bonnie Parker (Megan Trout) and Clyde Barrow (Joe Estlack) remain compelling as heroes and tragic figures in playwright Adam Peck's 2010 retelling, but it's their quieter, frailer, more delicate moments in Mark Jackson's robust, at times transcendent staging that prove most memorable in this Shotgun Players production. It's a sign of Jackson's sure intelligence as a director that he can let a moment happen here wordlessly, without recourse to cut-and-dry cues of one sort or another, as happens near the outset of the evening as Barrow and Parker arrive on the run at an abandoned barn. We study them in such moments, and they breathe, like nowhere else. It's here in this barn that they rest, woo, tussle, and tease for the next 80 enthralling minutes — interrupted only by Barrow's moment-by-moment delivery to us of their final violent moments alive, channeling a fate awaiting them just down the road. Embodying the play's only characters, Trout and Estlack are outstanding, dynamic and utterly persuasive. They'd be worth seeing even if the play and production were half as good as they are. Having "chosen to live lives less ordinary," it turns out to be their palpable vulnerability and wide-ranging yet ordinary yearnings that make them exceptional creatures. (Avila)

Can You Dig It? Back Down East 14th — the 60s and Beyond Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Sat, 8:30pm; Sun, 7pm. Through Oct 27. Don Reed's new show offers more stories from his colorful upbringing in East Oakland in the 1960s and '70s. More hilarious and heartfelt depictions of his exceptional parents, independent siblings, and his mostly African American but ethnically mixed working-class community — punctuated with period pop, Motown, and funk classics, to which Reed shimmies and spins with effortless grace. And of course there's more too of the expert physical comedy and charm that made long-running hits of Reed's last two solo shows, *East 14th* and *The Kipling Hotel* (both launched, like this newest, at the Marsh). *Can You Dig It?* reaches, for the most part, into the "early" early years, Reed's grammar-school days, before the events depicted in *East 14th* or *Kipling Hotel* came to pass. But in nearly two hours of material, not all of it of equal value or impact, there's inevitably some overlap and indeed some recycling. Reed, who also directs the show, may start whittling it down as the run continues. But, as is, there are at least 20 unnecessary minutes diluting the overall impact of the piece, which is thin on plot already — much more a series of often very enjoyable vignettes and some painful but largely unexplored observations, wrapped up at the end in a sentimental moral that, while sincere, feels rushed and inadequate. (Avila)

A Comedy of Errors Forest Meadows Amphitheater, 890 Bella, Dominican University of California, San Rafael; www.marinshake-speare.org. \$20-37.50. Presented in repertory through Sun/29; visit website for performance schedule. Marin Shakespeare Company presents a cowboy-themed spin on the Bard's classic.

Ella, the Musical Center REPertory Company, 1601 Civic, Walnut Creek; (925) 943-SHOW. \$37-64. Wed, 7:30pm; Thu-Sat, 8pm (also Sat/28 and Oct 12, 2:30pm); Sun, 2:30pm. Through Oct 12. Yvette Cason portrays the legendary Ella Fitzgerald in this Center REP presentation.

The Tempest Pear Avenue Theatre, 1220 Pear, Mtn View; www.thepear.org. \$10-35. Thu-Sat, 8pm; Sun, 2pm. Through Oct 6. Pear Avenue Theatre performs Shakespeare's play in a new staging by director Jeanie K. Smith.

Woman in Black — A Ghost Play Douglas Morrison Theatre, 22311 N. Third St, Hayward; www.dmtonline.org. \$10-29. Thu/26-Sat/28, 8pm; Sun/29, 2pm. Douglas Morrison Theatre performs Stephen Mallatratt's adaptation of Susan Hill's spooky story. **SFBG**

ARTS + CULTURE ON THE CHEAP



THE CAL BAND SAXES UP “FALL FREE FOR ALL” SUN/29.

PHOTO BY PEG SKORPINSKI

On the Cheap listings are compiled by Guardian staff. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 25

Marsh Berkeley Happy Hour Marsh Berkeley Cabaret, 2120 Allston, Berk; www.themarsh.org. 7-9pm (bar opens at 6pm), free. Also Thu-Fri. Ongoing. Enjoy drink specials and free musical performances at this ongoing happy hour. Tonight, check out the versatile Randy Craig with guests; Thu, it's a rotating lineup of jazz musicians; Fri, it's blues with Wayne Harris and friends.

THURSDAY 26

David Cross, Bob Odenkirk, Brian Posehn Book Passage, 1 Ferry Bldg, SF; www.bookpassage.com. 1pm, free. The comedy actors (Cross is now best-known for *Arrested Development*, Odenkirk for *Breaking Bad*) present their new book, *Hollywood Said No!: Orphaned Film Scripts, Bastard Scenes, and Abandoned Darlings from the Creators of Mr. Show*. **“Remediation Strategies for Urban Soils”** Ecology Center, 2530 San Pablo, Berk; www.ecologycenter.org. 7-9pm, free. Soil expert Steve Calanog of the EPA discusses contamination issues that affect urban gardeners. **“Shipwreck: Competitive Erotic Fanfiction (Catcher in the Rye edition)”** Booksmith, 1644 Haight, SF; www.booksmith.com. 7pm, \$10 (includes drinks). “Six great writers destroy one book and one great character at a time” — so Holden Caulfield is in for a night of insane adventures, no doubt.

SATURDAY 28

Annie Barrows BookShop West Portal, 80 West Portal, SF; (415) 564-8080. 11am, free. Calling all young readers: the children's book author reads from *Ivy + Bean Take the Case*. **Beth Dean** Cartoon Art Museum, 655 Mission, SF; www.cartoonart.org. 2-4pm, free. The Cartoon Art Museum's artist-in-residence — also the owner of Black Forest, a publishing house and oddities shop — shares her cool, clever, sometimes-creepy works. **World Veg Festival** San Francisco County Fair Bldg, Lincoln at Ninth Ave, SF; www.sfv.org. 10am-6pm, \$10 (free for students, seniors, kids under 12, and anyone who shows up before 10:30am). Through Sun/29. The San Francisco Vegetarian Society hosts its 14th annual festival, with authors, community activists, cooking demos, vegan-friendly exhibitors, tips on urban gardening, and more.

SUNDAY 29

“Beat Swap Meet” La Peña Cultural Center and the Starry Plough, 3101-05 Shattuck, Berk; info@beatswapmeet.com. Noon-6pm, \$5 with a canned good. Record collectors and dealers from all over California showcase crates of vinyl, with DJs spinning rare cuts while you shop and swap. **“Fall Free for All”** UC Berkeley campus, Berk; calperfs.berkeley.edu. 11am-6pm, free. A full day of free performances, including the New Century Chamber Orchestra, Marcus Shelby Quintet, ODC/Dance, San Francisco Opera Adler Fellows, Theatre of Yugen, La Tania Ballet Flamenco, special performances aimed at kids (puppets! Instrument petting zoo!) and more. **Folsom Street Fair** Folsom between Seventh and 12th Sts, SF; www.folsomstreetevents.org. 11am-6:30pm, free (suggested donation \$7-10). The 30th annual incarnation of the popular leather-and-fetish fair promises to be the biggest yet, with an extra half-hour of fair time to boot. **Nuala Ni Conchuir** United Irish Cultural Center, 2700 45th Ave, SF; www.ilhssf.org. 5pm, \$5. The Irish author reads from her fourth short story collection, *Mother America*. **Sunday Streets in the Excelsior** Seneca from San Jose to Mission, and Mission from Seneca to Teresa/Avalon, SF; www.sundaystreetsf.com. 11am-4pm, free. The popular, rotating, pedestrian-and-bike-friendly neighborhood party touches down in the Excelsior.

MONDAY 30

Anthony Marra, Karen Tei Yamashita, and Zachary Mason Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. Three contributors read from the myth-retelling story collection *xo Orpheus: Fifty New Myths*.

TUESDAY 1

“Arch Lecture Series: Kengo Kuma” Wheeler Hall, UC Berkeley, Berk; ced.berkeley.edu. 6:30pm, free. The noted Japanese architect speaks about his work. **Linda Spalding** Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The award-winning Canadian author reads from *The Purchase*, about a Quaker family in 1798 Virginia. **SFBG**

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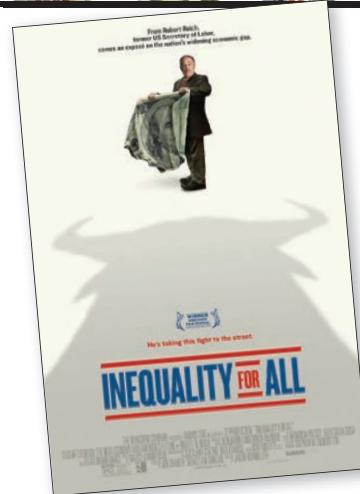
FILM Whatever the wisdom of Obama's strategy for Syria, public response has made it clear that most Americans no longer want the US to meddle in foreign affairs — at least not if it costs money and might embroil our troops in another endless, winless imbroglio. This is a little flummoxing, since not so long ago we gave another president a free pass to invade countries for far more dubious reasons, and are still paying the price for those rubber stamps in many, many ways a decade later.

So why the turnabout? It's pretty simple. Not only is 9/11 an increasingly distant memory rather than a recent open wound inviting retaliatory action (no matter how reckless or misguided), but the economic downturn has shifted Americans' attitude toward (an even bigger than usual case of) "The hell with other people's problems, what about *me*?" For good or ill, there is no injustice we feel more keenly, or care about more deeply, than that we suffer ourselves.

Yet the explanations proffered as to what happened to make us so enraged (and broke) are utterly contradictory. We're still the richest country on Earth — richer than ever, in fact — so why do so few citizens feel that fact even remotely relates to their everyday reality?

Jacob Kornbluth's *Inequality for All* is the latest and certainly not the last documentary to explore why the *American Dream* is increasingly out of touch with everyday reality, and how the definition of "middle class" somehow morphed from "comfortable" to "struggling, endangered, and hanging by a thread." This lively overview has an ace up its sleeve in the form of the director's friend, collaborator, and principal interviewee Robert Reich — the former Clinton-era secretary of labor, prolific author, political pundit, and UC Berkeley professor of Public Policy. Whether he's holding forth on TV, going one-on-one with Kornbluth's camera, talking to disgruntled working class laborers, or engaging students in his Wealth and Poverty class, *Inequality* is basically a resourcefully illustrated Reich lecture — as the press notes put it, "an *Inconvenient Truth* for the economy."

Fortunately, the diminutive Reich is a natural comedian (he's spent a life honing self-deprecatory height jokes) as well as a superbly cogent communicator, turning yet another



The great divide

Robert Reich breaks down the economic breakdown in 'Inequality for All'

summary of how the system has fucked almost everybody (excluding the one percent) into the one you might most want to recommend to the bewildered folks back home. He's sugar on the pill, making it easier to swallow so much horrible news.

Reich takes us through the gamut of horrible figures: how the US now has the most unequal distribution of wealth among all developed nations (by far); how as adjusted for inflation the average male makes less than he did in 1978 while the average "person at the top" makes two-and-a-half times more (over \$1 million annually as opposed to just under \$400,000); how general productivity, profits, and costs of living have continued to rise since then, while 99-percent wages flatlined; how eerily the stats on 1928 and 2007 mirror each other, in terms of peak wealth concentration and unregulated financial-sector speculation. (We all know what happened in 1929 and 2008: ka-boom, or rather, ka-bust.)

Contradicting the "trickle-down theory," Reich stresses that the very, very wealthy *can't* spend enough to uphold their share of a US whose well-being is now 70 percent dependent on consumer purchases — it behooves everyone for that money to be spread around more evenly, because "What makes an economy stable is a strong middle class." (He also makes the point that contrary

to even common liberal wisdom, globalization hasn't significantly reduced the number of American jobs — only the amount that they *pay*.)

There are man-and-woman-on-the-street interviews — not just with those on the losing end of this equation, but with one company-owning Richie Rich who freely admits current tax rates, loopholes, and so on mean people like him pull far less than their fair weight society, job creators or no. (On the other hand there's Mitt Romney, who shifts the silver spoon to the side of his mouth long enough to decry the "envy" and "class warfare" behind all income-inequality debate.)

We also hear from the usual chorus of reactionary hysterics, like the Fox yobbo who swears Reich surely must "secretly worship Karl Marx" to hold the opinions he does. Doesn't he realize that all government is bad, and all things free market inherently good? Never mind that the "Great Prosperity" — America's economic golden age from 1947 to 1977 — was precisely the time that unions were strongest, the middle-class flourished, the rich were taxed up the wazoo (and seldom complained about it, at least publicly), and the government kept close watch on Wall Street and corporate hijinks. That so many have come to accept an economic logic blatantly opposing everything that made that period prosperous for almost everyone testifies to decades of brilliant conservative propaganda.

Now we live in an era where duly employed (even doubly employed) people see their homes foreclosed upon, and higher education is a crippling financial burden many can afford only at the price of possibly lifelong debt. Yet we're told that minimum wage laws are for crybabies and upward mobility remains a matter of, y'know, really *wanting it*.

Having seen all this coming a long way off (he admits by the end of his post under old college buddy Clinton, "I became a true pain in the ass" to anyone who'd listen), Reich prefers not to say "I told you so" but "Here's what you can do" — despite Citizens United and other developments that have drastically reduced citizens' influence on public policy. Depressing as much of what he says is, he's such a mensch that hearing him say it here is still pretty enjoyable. **SFBG**

INEQUALITY FOR ALL opens Fri/27 in San Francisco.



Hit the lights

'Metallica: Through the Never' riffs on the concert film

BY CHERYL EDDY
cheryl@sfbg.com

FILM The 3D IMAX concert film may be lurching toward cliché status, but at least *Metallica: Through the Never* has more bite to it than, say, this summer's *One Direction: This Is Us*.

Director Nimród Antal (2010's *Predators*) weaves live footage of the Bay Area thrash veterans ripping through hits ("Enter Sandman," "For Whom the Bell Tolls," etc.) into a narrative (kinda) about one of the band's roadies (*The Place Beyond the Pines*' Dane DeHaan). Sent on an errand, the hoodie-wearing heshier finds himself caught in a nightmarish landscape of violence, fire, hanging bodies, masked horsemen, crumbling buildings — more or less, the dude's trapped in a heavy metal video, and not one blessed with particularly original imagery. Yet despite *Never*'s deliberately baffling storyline, it's also often very literal: a fight scene set to "Battery," for example.

Lead guitarist Kirk Hammett — other members: singer-guitarist James Hetfield, bassist Robert Trujillo, and drummer Lars Ulrich — is the band's resident movie fanatic; for proof, see *Too Much Horror Business*, the 2012 book chronicling his memorabilia collection. (*Through the Never* offers a larger-than-life chance to ogle his Boris Karloff guitar.) Though it contains unsettling elements, Hammett admits that *Through the Never* isn't really a horror film.

"We needed to find a concept that fit all four of us as people, as well as Metallica as a band," he says, holding forth a day after the movie's Metreon premiere. "There were a lot of different concepts thrown at us. Most of them were science fiction — and while I'm a big sci-fi fan, I just don't see Metallica making a sci-fi movie. But Nimród's concept was loose enough that we were able put our own ideas and personalities, and the band personality, into it. Sure, it would've been great to have a scary,

60-foot troll tromping around with a Metallica shirt on. It would have been fun for *me*. But I don't know if it would have been as much fun for the other guys!"

About that "loose concept" — though Hammett says the decision not to give DeHaan's character any dialogue was so "anyone could understand [the film] anywhere in the world," he admits that some viewers have been confused by the story.

However, "the great thing about this movie is that it's open to interpretation," he says. "It's being told in a metaphoric fashion, which means that depending on who you are, and where you are in your life, you're going to have a different interpretation of this movie. And that's the beauty of it — it's like Metallica lyrics. It acts almost as a mirror to what your own life perspective is. That is something that we wholeheartedly chase in all our creative endeavors — we want something that is not, 'This is a square and that's it.' That's boring! We want something like, 'Is this a rectangle in a different dimension that has capabilities that we don't even know about?' It's much more of an interesting approach, and I think it was the right one to take with this movie."

Of course, this isn't the first time Metallica has been the focus of a feature film — prior to *Through the Never* came searing, deeply personal 2004 documentary *Metallica: Some Kind of Monster*.

"Two different animals altogether," Hammett says of the films. "*Monster* was a documentary about four people and their real struggles against adversity. This is more along the lines of pure entertainment, being able to put forth a concert scenario and tell a story at the same time. That was really unique and cool for us." **SFBG**

METALLICA: THROUGH THE NEVER opens Fri/27 in Bay Area theaters.

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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock.

OPENING

Baggage Claim A flight attendant (Paula Patton) searches high in the sky for Mr. Right in this comedy from writer-director David E. Talbert. (1:33)
Cloudy With a Chance of Meatballs 2 The sequel to the 2009 animated hit based on the children's best-seller promises the introduction of "mutant food beasts," including "tacodiles" and "shrimpanzees." (1:35) *Presidio*.
Don Jon Shouldering the duties of writer, director, and star for the comedy *Don Jon*, Joseph Gordon-Levitt has also picked up a broad Jersey accent, the physique of a gym rat, and a grammar of meathead posturing — verbal, physical, and at times metaphorical. His character, Jon, is the reigning kingpin in a triad of nightclubbing douchebags who pass their evenings assessing their cocktail-sipping opposite numbers via a well-worn one-to-10 rating system. Sadly for pretty much everyone involved, Jon's rote attempts to bed the high-scorers are spectacularly successful — the title refers to his prowess in the art of the random hookup — that is, until he meets an alluring "dime" named Barbara (Scarlett Johansson), who institutes a waiting period so foreign to Jon that it comes to feel a bit like that thing called love. Amid the well-earned laughs, there are several repulsive-looking files in the ointment, but the most conspicuous is Jon's stealthy addiction to Internet porn, which he watches at all hours of the day, but with a particularly ritualistic regularity after each night's IRL conquest has fallen asleep. These circumstances entail a fair amount of screen time with Jon's O face and, eventually, after a season of growth — during which he befriends an older woman named Esther (Julianne Moore) and learns about the existence of arty retro Swedish porn — his "Ohhh..." face. Driven by deft, tight editing, *Don Jon* comically and capably sketches a web of bad habits, and Gordon-Levitt steers us through a transformation without straining our capacity to recognize the character we met at

the outset — which makes the clumsy over-enunciations that mar the ending all the more jarring. (1:30) *Four Star, Marina*. (Rapoport)
Enough Said Eva (Julia Louis-Dreyfus) is a divorced LA masseuse who sees naked bodies all day but has become pretty wary of wanting any in her bed at night. She reluctantly changes her mind upon meeting the also-divorced Albert (James Gandolfini), a television archivist who, also like her, is about to see his only child off to college. He's no Adonis, but their relationship develops rapidly — the only speed bumps being provided by the many nit-picking advisors Eva has in her orbit, which exacerbate her natural tendency toward glass-half-empty neurosis. This latest and least feature from writer-director Nicole Holofcener is a sitcom-y thing of the type that expects us to find characters all the more adorable the more abrasive and self-centered they are. That goes for Louis-Dreyfus' annoying heroine as well as such wasted talents as Toni Colette as her kvetching best friend and Catherine Keener as a new client turned new pal so bitchy it makes no sense Eva would desire her company. The only nice person here is Albert, whom the late Gandolfini makes a charming, low-key teddy bear in an atypical turn. The revelation of an unexpected past tie between his figure and Keener's puts Eva in an ethically disastrous position she handles dismally. In fact, while it's certainly not Holofcener's intention, Eva's behavior becomes so indefensible that *Enough Said* commits rom-com suicide: The longer it goes on, the more fervently you hope its leads will *not* end up together. (1:33) (Harvey)
Haute Cuisine French drama about a restaurant owner (Catherine Frot) who becomes the personal chef to president François Mitterrand. (1:35) *Opera Plaza*..
Inequality for All See "The Great Divide." (1:25) *California, Metreon*.
Inuk Though the Greenlandic-language *Inuk* takes its name from its troubled Inuit protagonist, ice is arguably its central character. And the lyrical sweep and striking beauty of the icy expanses in Ummannaq Bay and Nuuk, Greenland, threaten to upstage the adventure story at *Inuk*'s heart. Seeking refuge from his alcoholic mother and her abusive friends and escaping into hip-hop, the teenage Inuk (Gaaba Petersen) has been found battered and sleeping



his car far too often, so he's taken to in the north by teacher and foster care worker Aviaaja (Rebekka Jorgensen) to learn about the old ways of hunters and an ancient wisdom that is melting away with the polar icecap. A journey by dogsled with local hunters turns into a rite of passage when bear hunter Ikuma (Ole Jørgen Hammeken) takes Inuk under his damaged wing and attempts to reconnect him to his heritage. "The ice is no place for attitude," he declares, as Inuk makes foolish choices, kills his first seal, and learns the hard way about survival north of the Arctic Circle. You can practically feel the freezing cold seeping off the frames of this gorgeous-looking film — a tribute to director Mike Magidson and his crew's skills, even when the overt snow-blinding symbolism blots out clarity and threatens to swallow up *Inuk*. (1:30) *Roxie*. (Chun)
Metallica: Through the Never See "Hit the Lights." (1:32)

"Millie Perkins in the Exploitation Cinema of Matt Cimber" Millie Perkins was a successful 20-year-old model with no acting experience when she made her film debut in 1959's *The Diary of Anne Frank*, playing the title role. But her mainstream Hollywood career almost immediately foundered and soon she was playing much less angelic roles in B-movies — among them several subsequently cult-worshipped Monte Hellman films and the 1968 AIP counterculture-nightmare hit *Wild in the Streets*. In the mid-1970s she made two back-to-back movies for Italian exploitation maestro Matt Cimber (aka Thomas Vitale Ottaviano), who a decade earlier had briefly been married to Jayne Mansfield. The Film on Film Foundation is screening rare 35mm prints of both in this one-night tribute bill. The better known of the duo, *The Witch Who Came From the Sea* (1976), is a bizarre psychochiller in which Perkins gets one hell of a role as SoCal cocktail waitress Molly, who seems normal enough (if a tad taciturn) but is prone to irrational rages, blackouts, drinking binges, indiscriminate pill-popping, and ... murder, though we (and she) aren't always sure whether her crimes are real or delusional. While *Witch* has gained some critical appreciation in recent years, the prior year's *Lady Cocoa* (also released, even more improbably, as *Pop Goes the Weasel*) remains obscure — a late addition to the early '70s blaxploitation craze with "First Lady of Las Vegas" Lola Falana in a non-singing role as a tough jailbird who gets a 24-hour pass to testify against her evil thug ex-boyfriend — or at least try to, if his goons (including NFL Hall of Famer "Mean" Joe Greene) don't snuff her first. Perkins has a supporting role as one half of an alleged honeymooning couple who aren't quite as harmless as they seem. Perhaps overwhelmed by the challenge of topping these two films, Perkins was inactive for several years afterward, then found herself welcomed back to Hollywood via numerous roles in TV movies and big-screen ones, plus recurring roles on primetime soap *Knot's Landing* and the 1990 miniseries *Elvis* (as the King's mom). *Roxie*. (Harvey)
On the Job Filipino director Erik Matti's gritty crime thriller has such a clever hook that Hollywood is already circling it for a remake. No shock there. It is surprising, however, that *On the Job* is based on true events, in which prisoners were temporarily sprung to work as hired guns for well-connected politicians. (Kinda genius, if you think about it.) The big-screen version has veteran inmate Tang (Joel Torre) dreading his imminent parole; he'd rather have the steady income from his grisly gig than be unable to provide for his wife and daughter. As he counts down to his release, he trains volatile Daniel (Gerald Anderson) to take his place. Poking around on the other side of the law are world-weary local cop Acosta (Joey Marquez) and hotshot federal agent Francis (Piolo Pascual), who reluctantly team up when a hit cuts close to home for both of them. The case is particularly stressful for Francis, whose well-connected father-in-law turns out to be wallowing in corruption. Taut, thrilling, atmospheric, and graphic, *On the Job* makes up for an occasionally confusing storyline by offering bang-up (literally) entertainment

from start to finish. Groovy score, too. (2:00) *Metreon*. (Eddy)
Out in the Dark Meeting in a Tel Aviv gay bar, Nimr (Nicholas Jacob) and Roy (Michael Aloni) are instantly smitten with each other, though there's much dividing them. Roy is a Jewish lawyer working at his father's high-end firm, while the former is a Palestinian graduate psychology student who's lucky just to get a temporary travel pass so he can take one prestigious course at an Israeli university. Even this small liberty brings him trouble, as his increasingly fanatical older brother considers any contact with Israelis borderline traitorous to their homeland and to conservative Muslim values. Needless to say, Nimr is not "out" to his family — and even though Roy is, his parents' "tolerance" proves superficial at best. The men's relationship soon runs into considerable, even life-imperiling difficulty from various political, cultural, religious and personal conflicts. Director and co-writer Michael Mayer's first feature isn't the first screen love story between star-crossed Israelis and Palestinians (or even the first gay one). It can be a bit clumsy and melodramatic, but nonetheless there's enough chemistry between the leads and earnest urgency behind the issues addressed to make this a fairly powerful story about different kinds of oppression. (1:36) *Elmwood*. (Harvey)
Rush Ron Howard's Formula One thriller *Rush* is a gripping bit of car porn, decked out with 1970s period details and goofily liberated camera moves to make sure you never forget how much happens under (and around, and on top of) the hood of these beastly vehicles. Real life drivers James Hunt and Niki Lauda (played by Chris Hemsworth and Daniel Brühl, respectively) had a wicked rivalry through the '70s; these characters are so oppositional you'd think Shane Black wrote them. Lauda's an impersonal, methodical pro, while Hunt's an aggressive, undisciplined playboy — but he's so popular he can sway a group of racers to risk their lives on a rainy track, even as Lauda objects. It's a lovely sight: all the testosterone in the world packed into a room bound by windows, egos threatening to bust the glass with the rumble of their voices. I'm no fan of Ron Howard, but maybe the thrill of *Grand Theft Auto* is in *Rush* like a spirit animal. (The *moments* of rush are the greatest; when Lauda's lady friend asks him to drive fast, he does, and it's glorious.) Hunt says that "being a pro kills the sport" — but Howard, an overly schmaltzy director with no gift for logic and too much reliance on suspension of disbelief, doesn't heed that warning. The laughable voiceovers that bookend the film threaten to sink some great stuff, but the magic of the track is vibrant, dangerous, and teeming with greatness. (2:03) (Vizcarrondo)

ONGOING

C.O.G. The first feature adapted from David Sedaris' writing, Kyle Patrick Alvarez's film captures his acerbic autobiographical comedy while eventually revealing the misfit pain hidden behind that wit. Tightly wound David (Jonathan Groff), on the run from problematic family relations and his sexual identity, takes the bus from East Coast grad school to rural Oregon — his uninhibited fellow passengers providing

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FILM LISTINGS

the first of many mortifications here en route. Having decided that seasonal work as an apple picker will somehow be liberating, he's viewed with suspicion by mostly Mexican co-workers and his crabby boss (Dean Stockwell). More fateful kinda-sorta friendships are forged with a sexy forklift operator (Corey Stoll) and a born-again war vet (Denis O'Hare). Under the latter's volatile tutelage, David briefly becomes a C.O.G. — meaning "child of God." Balancing the caustic, absurd, and bittersweet, gradually making us care about an amusingly dislikable, prickly protagonist, this is a refreshingly offbeat narrative that pulls off a lot of tricky, ambivalent mood shifts. (1:37) *Elmwood, Smith Rafael, Sundance Kabuki.* (Harvey)

Museum Hours Feature documentaries *Benjamin Smoke* (2000) and *Instrument* (2003) are probably Jem Cohen's best-known works, but this prolific filmmaker — an inspired choice for SFIFF's Golden Gate Persistence of Vision Award, honoring "a filmmaker whose main body of work is outside the realm of narrative feature filmmaking" — has a remarkably diverse resumé of shorts, music videos, and at least one previous narrative film (albeit one with experimental elements), 2004's *Chain*. Cohen appears in person to discuss his work and present his latest film, *Museum Hours*, about a guard at Vienna's Kunsthistorisches Museum ("the big old one," the man calls it) who befriends a Montreal woman visiting her comatose cousin. It's a deceptively simple story that expands into a deeply felt, gorgeously shot rumination on friendship, loneliness, travel, art history and appreciation, and finding the beauty in the details of everyday life. (1:46) *Opera Plaza.* (Eddy)

Wadjda Hijabs, headmistresses, and errant fathers fall away before the will and wherewithal of the 11-year-old title character of *Wadjda*, the first feature by a female Saudi Arabian filmmaker. Director Haifaa al-Mansour's own story — which included filming on the streets of Riyadh from the isolation of a van because she couldn't work publicly with the men in the crew — is the stuff of drama, and it follows that her movie lays out, in the neorealist style of 1948's *The Bicycle Thief*, the obstacles to freedom set in the path of women and girls in Saudi Arabia, in terms that cross cultural, geographic, and religious boundaries. The fresh star setting the course is Wadjda (first-time actor Waad Mohammed), a smart, irrepressibly feisty girl practically bursting out of her purple high-tops and intent on racing her young neighborhood friend Abudullah (Abdullrahman Algohani) on a bike. So many things stand in her way: the high price of bicycles and the belief that girls will jeopardize their virginity if they ride them; her distracted mother (Reem Abdullah) who's worried that Wadjda's father will take a new wife who can bear him a son; and a harsh, elegant headmistress (Ahd) intent on knuckling down on girlish rebellion. So Wadjda embarks on studying for a Qu'ran recital competition to win money for her bike and in the process learns a matter or two about discipline — and the bigger picture. Director al-Mansour teaches us a few things about her world as well — and reminds us of the indomitable spirit of girls — with this inspiring peek behind an ordinarily veiled world. (1:37) *Opera Plaza.* (Chun) **SFBG**

REP CLOCK

Schedules are for Wed/25-Tue/1 except where noted. Director and year are given when available. Double and triple features marked with a •. All times pm unless otherwise specified.

ATA GALLERY 992 Valencia, SF; www.atasite.org. \$6. "Jelly Bones Collective Presents: This Is Me, This Is My Head/This Is Me/This Is My Body," works by Nico Cevallos, Noaa Dye, Everett Thompson, and others, Fri, 8. "Other Cinema:" "live cinema" with Sam Green, Mady Schutzman, and Jesse Drew, Sat, 8:30. Complete program info at www.othercinema.com.

BALBOA THEATRE 3630 Balboa, SF; cine-masf.com/balboa. \$10. "Popcorn Palace:" **The Karate Kid** (Avildsen, 1984), Sat, 10am. Matinee for kids.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-12. •**Mean Streets** (Scorsese, 1973), Wed, 2:30, 7, and **Mikey and Nicky** (May, 1976), Wed, 4:40, 9:10. •**Soylent Green** (Fleischer, 1973), Thu, 7, and **Idiocracry** (Judge, 2006), Thu, 5:10, 8:55. •**The Changeling** (Medak, 1980), Fri, 7, and **The Shining** (Kubrick, 1980), Fri, 9:10. •**Thank God It's Friday** (Klane, 1978), Sat, 2:15, 7, and **Boogie Nights** (Anderson, 1997), Sat, 4:05, 8:50. •**House of Wax** (De Toth, 1953), Sun, 3:35, 7, and **Creature from the Black Lagoon 3D** (Arnold, 1954), Sun, 5:20, 8:45. **Watch Horror Films, Keep America Strong!** (Wyrsch, 2008), Sun, 2. •**Out of Sight** (Soderbergh, 1998), Tue, 7, with **3:10 to Yuma** (Daves, 1957), Tue, 5:05, 9:15.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.50-\$10.75. **C.O.G.** (Alvarez, 2013), call for dates and times. **Good Ol' Freda** (White, 2013), call for dates and times. **Populaire** (Roinsard, 2012), call for dates and times. **20 Feet From Stardom** (Neville, 2013), call for dates and times. **Symphony of the Soil** (Koons Garcia, 2012), Sept 27-Oct 2. Filmmaker Deborah Koons Garcia and subject Dr. Ignacio Chapela in person Fri/27, 6:30pm.

CLAY 2261 Fillmore, SF; www.landmarktheatres.com. \$10. "Midnight Movies:" **The Rocky Horror Picture Show** (Sharman, 1975), Sat, midnight. With the Bawdy Caste performing live.

EXPLORATORIUM Pier 15, SF; www.exploratorium.edu. \$25. "Fog Festival," with films (including a new work, *Fog City*, by Sam Green), interactive exhibits, a farewell to the "Fog Bridge" installation, and more, Sat, noon-5.

HUMANIST HALL 390 27th St, Oakl; www.humanisthall.org. \$5 donation. **Necrophilous** (Noble), Wed, 7:30.

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"OAKLAND UNDERGROUND FILM FESTIVAL" Various venues, Oakl; http://www.oakuff.org. \$10 (fest passes, \$75). Fifth annual fest of international and local new indie cinema, including docs about the Koch Brothers, Kathleen Hanna, and graffiti artist GATS. Wed-Sun.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Committed Cinema: John Gianvito and Paul Chan:" **Profit Motive and the Whispering Wind** (Gianvito, 2007), Wed, 7. John Gianvito in person. "Pier Paolo Pasolini:" **La rabbia di Pasolini** (Pasolini and Bertolucci, 1963/2008) with **"La ricotta"** (Pasolini, 1962), Thu, 7:30; **In Search of Locations for the Gospel According to St. Matthew** (Pasolini, 1964), Sat, 6:30; **Love Meetings** (Pasolini, 1964), Sat, 8:20; **Oedipus Red** (Pasolini, 1967), Sun, 7:30. "The Man Who Wasn't There: Wendell Corey, Actor:" **Hell's Half Acre** (Auer, 1954), Fri, 7; **The Killer Is Loose** (Boetticher, 1956), Fri, 8:50. "Endless Summer Cinema:" **Invasion of the Body Snatchers** (Kaufman, 1978), Fri, 7:30. Free outdoor screening. "Yang Fudong's Cinematic Influences:" **Street Angel** (Muzhi, 1937), Sun, 5:30.

ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. **Blue Caprice** (Moors, 2013), Thu, 7, 8:45. **Charles Bradley: Soul of America** (Brien, 2012), Wed, 7:15, 9. **Herb and Dorothy 50X50** (Sasaki, 2013), Wed-Thu, 7, 9. **Inuk** (Magidson, 2012), Sept 27-Oct 3, 6:30, 8:45 (also Sat-Sun, 1:30). **Symphony of the Soil** (Koons Garcia, 2012), Sat, 7. "Millie Perkins in the Exploitation Cinema of Matt Cimber:" **The Witch Who Came From the Sea**

(1976), Tue, 7, and **Lady Cocoa** (1974), Tue, 9. **"SF LATINO FILM FESTIVAL"** Various locations in SF, Berk, and Oakl; www.sflatinofilmfestival.com. Most shows \$12. Narrative, documentary, and short films from the US, Mexico, and across the globe. Through Fri/27.

VORTEX ROOM 1082 Howard, SF; Facebook: The Vortex Room. \$10. "Margheritiville: Thursday Film Cult Visits the Wild, Wild World of Antonio Margheriti:" •**Killer Fish** (1976), Thu, 9, and **Cannibal Apocalypse** (1980), Thu, 11.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; www.ybca.org. \$8-10. "Local Boy Makes Good: New Bay Area Film:" **way** (Steiner, 2012), Thu, 6:30 and 8; **Fred Lyon: Living Through the Lens** (House, 2013), Sun, 2. Filmmaker Michael House and subject Fred Lyon in person. "Back in the Day: New Films on Hip-Hop and Urban Subculture:" **The Legend of Cool "Disco" Dan** (Pattisall and Gastman, 2012), Sat, 7:30. With filmmaker Roger Gastman in person. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353093-00. The following is doing business as HARBOR COURT HOTEL. The business is conducted by a corporation.

Registrant commenced business under the above-listed fictitious business name on: 08/01/13. This statement was signed by Lana Slobodnik in CA. This statement was filed by Michael Jaldon, Deputy County Clerk, on August 16, 2013. L#00130. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353234-00. The following is doing business as COMPASS Q. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Patrick Rylee in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on August 22, 2013. L#00131. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353815-00. The following is doing business as BDJ TOWNCAR LIMO SERVICE. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/13/2000. This statement was signed by Jin Shan Zheng in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on September, 2013. L#00139. Publication: SF Bay Guardian. Dates: September 25 and October 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353325-00. The following is doing business as VOLARE STUDIO. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 08/27/13. This statement was signed by Yi Cui in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on August 27, 2013. L#00128. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353348-00. The following is doing business as THE BRIXTON. The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on: 01/15/11. This statement was signed by Hugo Gamboa in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 28, 2013. L#00126. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353347-00. The following is doing business as SABROSA The business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on:

N/A. This statement was signed by Hugo Gamboa in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on August 28, 2013. L#00127. Publication: SF Bay Guardian. Dates: September 4, 11, 18, 25, 2013. NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: August 28, 2013. To Whom It May Concern: The name of the applicant is: LITTLE GIANT RESTAURANT, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 217 KING ST, SAN FRANCISCO, CA 94107-1754. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00136; Publication Date: September 18, 25 and October 2, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549758. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michelle Kawakami. TO ALL INTERESTED PERSONS: Petitioner Michelle Kawakami filed a petition with this court for a decree changing names as follows: Present Name: Michelle Kawakami. Proposed Name: Mimi Kawakami Kloster. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/31/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00137, Publication dates: September 4, 11, 18, 25, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549751. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Hyungwook Lim and Su Kyeng Wee on behalf of Phillip Jiwoo Lim, a minor, for change of name. TO ALL INTERESTED PERSONS: Petitioners Hyungwook Lim and Su Kyeng Wee filed a petition with this court for a decree changing names as follows: Present Name: Phillip Jiwoo Lim. Proposed Name: Phillip Junesung Lim. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/22/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00132, Publication dates: September 4, 11, 18, 25, 2013. SUMMONS (FAMILY LAW) CASE NUMBER 12FL07101. NOTICE TO RESPONDENT:

RODOLFO ABELINO BAMBA. YOU ARE BEING SUED. THE PETITIONER'S NAME IS: LADY-LYN MANABAT BAMBA. You have 30 CALENDAR DAYS after this Summons and Petition are served on you to file a Response (form FL-120 or FL-123) at the court and have a copy served on the petitioner. A letter or phone call will not protect you. If you do not file your Response on time, the court may make orders affecting your marriage or domestic partnership, your property, and custody of your children. You may be ordered to pay support and attorney fees and costs. If you cannot pay the filing fee, ask the clerk for a fee waiver form. If you want legal advice, contact a lawyer immediately. You can get information about finding lawyers at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), at the California Legal Services Web site (www.lawhelpcalifornia.org), or by contacting your local county bar association. NOTICE: The restraining orders on page two are effective against both spouses or domestic partners until the petition is dismissed, a judgment is entered, or the court makes further orders. These orders are enforceable anywhere in California by any law enforcement officer who has received or seen a copy of them. The name and address of the court is: Sacramento County Superior Court, 3341 Power Inn road, Sacramento, CA 95826. The address, and telephone number of petitioner's attorney, or petitioner without an attorney, is David L. Pfaff, 2917 Fulton Avenue, Suite A, Sacramento, CA 95821, 916-273-9467. This summons was filed by J. Bell, Deputy Clerk on December 7, 2012. Notice To The Person Served: You are served as an individual. Pub dates: September 4, 11, 18, 25, 2013; L#000125.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549783. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF James Bryce Gibson for change of name. TO ALL INTERESTED PERSONS: Petitioner James Bryce Gibson filed a petition with this court for a decree changing names as follows: Present Name: James Bryce Gibson. Proposed Name: Bryce Gibson Reid. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 11/14/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 12, 2013. L#00142, Publication dates: September 25 and October 2, 9, 16, 2013. ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE

NUMBER: CNC-13-549784. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sara Rose Pittenger, for change of name. TO ALL INTERESTED PERSONS: Petitioner Sara Rose Pittenger filed a petition with this court for a decree changing names as follows: Present Name: Sara Rose Pittenger. Proposed Name: Sara Pittenger Reid. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 11/14/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 12, 2013. L#00141, Publication dates: September 25 and October 2, 9, 16, 2013. FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353622-00. The following is doing business as VOLCANO KIMCHI. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 9/12/13. This statement was signed by Aruna Lee in CA. This statement was filed by

Maribel Jaldon, Deputy County Clerk, on September 12, 2013. L#00140. Publication: SF Bay Guardian. Dates: September 25 and October 2, 9, 16, 2013.

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